

TASCHEN

ALBERT WATSON

KAOS

2017–2018

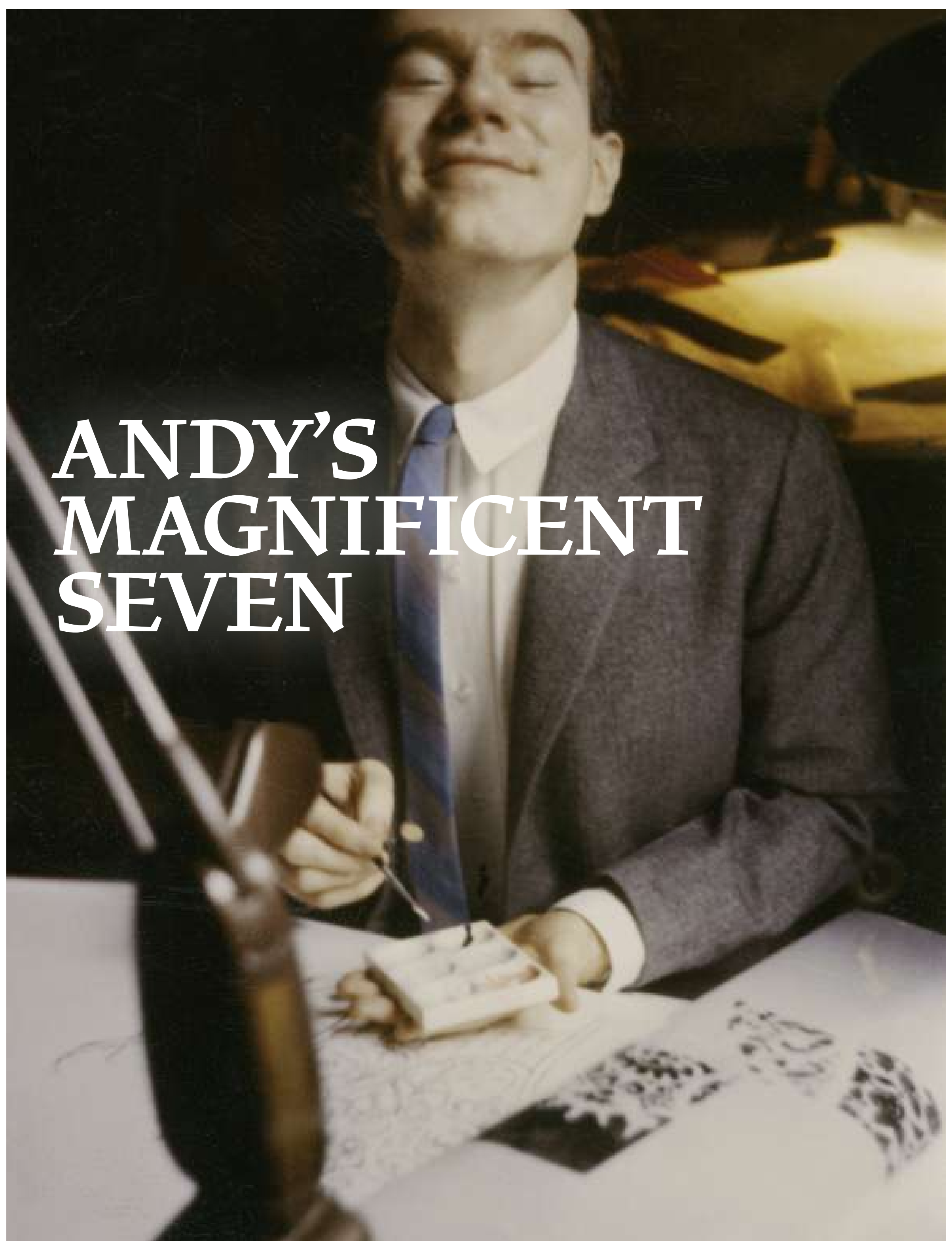
Tropical Abstraction: The colors and concepts of BEATRIZ MILHAZES

PAGE 148



ART EDITION
OF 100 COPIES
Mango and Passion Fruit
in Lilac and Violet

ANDY'S MAGNIFICENT SEVEN



Andy Warhol working and smiling for the camera in a rare color image from the period. Photographer unknown, ca. 1957.



A unique reissue of Warhol's classic 1950s illustrated books


"A rarely seen chapter of Warhol's creativity."
THE WALL STREET JOURNAL.
In the Bottom of my garden by andy Warhol
Wild Raspberries by andy Warhol and Suzie Frankfurt

WARHOL ILLUSTRATED

NINA SCHLEIF

Decades after Andy Warhol had emerged as a leading figure in Pop Art, some of his friends remembered him fondly for the little books he had given them as gifts in the 1950s. They felt they were among an exclusive group of recipients of his witty and personal creations. The little books, later termed "promotional books" or "promotionals" for short, charmed readers with the same style and motifs—cats, shoes, children, cakes, erotic innuendos—they had come to know in Warhol's designs for the fashion and advertising industries.

At the age of 21, in 1949, Warhol moved from his native Pittsburgh to New York City after receiving his design degree from the Carnegie Institute of Technology. With no financial resources to fall back on, he had an immediate need to establish his career. Warhol pursued this aim systematically. While seeking out the least expensive living arrangements during his early years in Manhattan, he worked his Pittsburgh contacts, found good agents, and courted his new clients and friends with small, handmade gifts, including the promotional books.



[Warhol] courted his new clients and friends with small handmade gifts, including the promotional books.

Between 1952 and 1960, Warhol published eight of these books and created manuscripts for many more that, for one reason or another, were never printed. The eight that were published are *Love Is a Pink Cake*, *A Is an Alphabet*, *25 Cats Name[d] Sam and One Blue Pussy*, *À la Recherche du Shoe Perdu*, *In the Bottom of My Garden*, *A Gold Book*, *Wild Raspberries*, and lastly, *Holy Cats by Andy Warhol's Mother*. Warhol's books vary in look, content, tone, size, and paper stock. He commanded a broad variety of styles and revisited particular ones over the course of the decade. The artist did not date them but there is some evidence to suggest that Warhol published one such book every year (with the exception of 1958) between 1952 and 1960. Several recipients of the books recall receiving them as Christmas presents.

One remarkable feature about Warhol's promotionals is that they all came about in collaboration with other artists. He worked with authors who contributed original texts, and also often benefitted from photographer friends who lent him their images to trace. In other cases, he used found materials, sourcing imagery from books, magazines, or the Picture Collection







of the New York Public Library. As he would continue to do in his Pop Art career, Warhol knew how to motivate friends and acquaintances around him to help with tasks at hand: in the case of the promotionals, he also depended on friends and acquaintances to help color the images.

Most of Warhol's promotional books were based on drawings created with a blotted-line technique. The process consisted of drawing his original on one piece of paper that was hinged with tape to a second piece of paper. Warhol would then trace this drawing with an ink pen and then blot the wet drawing onto the other paper. He could do this in a range of styles, from the very thin line of *A Is an Alphabet* to the very fat, splotchy line of *In the Bottom*. Once the artist had created a group of blotted drawings he would make a selection for his current book project and take them to a printer who would reproduce them in offset printing.

As far as we know, seven of the eight books were published in editions of approximately 100.

Sometimes, some or all the pages in a book would then be colored with the very bright Dr. Martin's aniline dyes. This would be done by hand at what became known as "coloring parties." Warhol's acquaintances recall the artist inviting friends to his home or the Upper East Side café Serendipity 3 to help color the images—without pay.

Warhol's assistant, Nathan Gluck, remembered that Warhol gave his friends colored examples as models for the coloring. Stephen Bruce, one of the café's proprietors, recalled that Warhol gave instructions on how and where to color in the motifs, but the artist was never upset about mistakes What others might have considered imperfections, Warhol embraced.

The surprising total of 15 titles (eight printed, seven stalled in a preliminary stage) suggests that Warhol took his book production of the 1950s quite seriously. To him, these books were not simply promotional materials used to impress clients. Judging by their complexity, Warhol considered some of the books serious artistic endeavors. What's more, three of the manuscripts suggest that he had genuine ambitions as a children's books illustrator.

OPPOSITE:
Andy Warhol with Kitten.
Edward Wallowitch, 1957.

ABOVE:
Illustrations from 25 Cats Name[d] Sam and One Blue Pussy.
Andy Warhol, 1954.



25 Cats Name[d] Sam and One Blue Pussy 1954

LEFT:
Self-published by Warhol in 1954, 25 Cats Name[d] Sam and One Blue Pussy *was his first hardbound book. It was also the first to be colored and to make use of his mother's handwriting.*

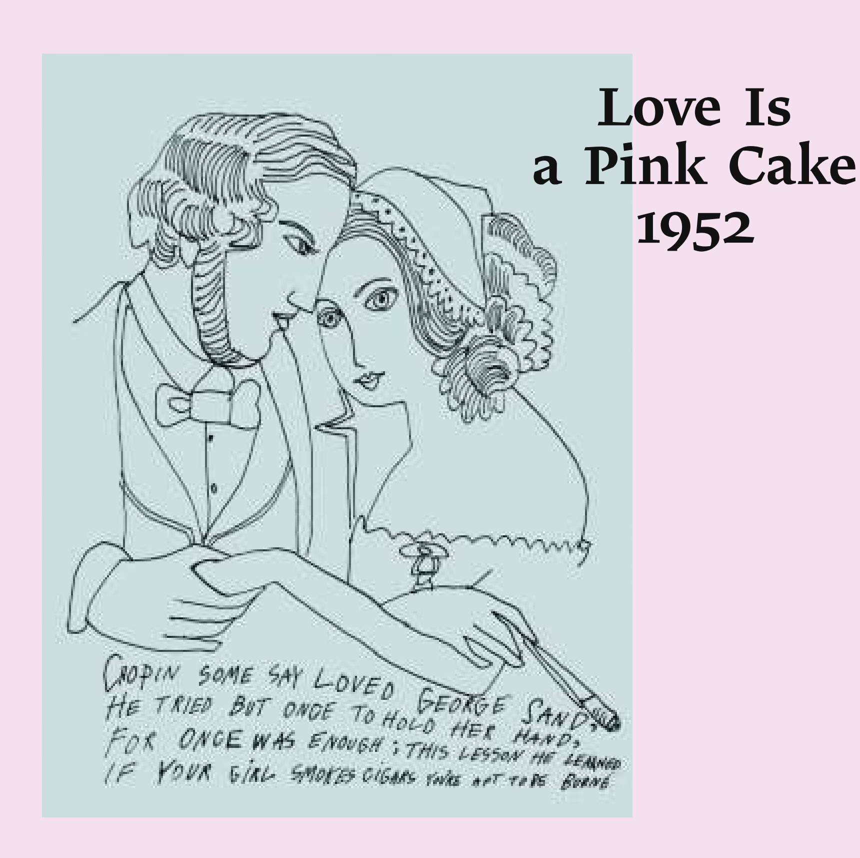
OPPOSITE:
On a personal level, the subject of À la Recherche du Shoe Perdu *paid tribute to Warhol's passion as a collector of shoes, and also revealed his ambition to become a serious artist.*

"...each obtained their own unique character, making them more precious to those they were given to. Some copies are distinguished by Warhol's handwritten dedications to friends and clients, and some are assigned a fictive edition number, which Warhol provided to increase their value since collectors, he believed, tended to favor lower edition numbers."

Nina Schleif

À la Recherche du Shoe Perdu 1955





Love Is a Pink Cake 1952

LEFT:
Evidence suggests that Love Is a Pink Cake, conceived with poet Ralph Thomas or "Corkie," was the first of Warhol's books to be published, probably as early as 1952.

BELOW:
There is no text in this book, but much is revealed in the title, which Warhol may have picked himself as no other author is named. "In the bottom of my garden" is a very coarse pun on one of his favorite songs, "There Are Fairies at the Bottom of Our Garden," by Beatrice Lillie, a comedic performer admired at the time by New York's gay community.

OPPOSITE:
In 1959, Warhol created the spoof cookbook Wild Raspberries *in collaboration with his friend Suzie Frankfurt. It is Warhol's largest promotional book, presenting a cornucopia of adventurous delicacies.*

In the Bottom of My Garden ca. 1956

Wild Raspberries 1959

A + P. Surpise



Buy a 2 day old sponge Cake at the
A + P and cut in three 3/4 inch layers.
Soak for exactly 36 hours in 1/2 cup rum, 2 1/2
tablespoons Confectioners sugar and 1/2 Cup water,
Spread on each layer sieved apricot jam and
Pastry Cream, top with Poached apricot
halves and cherries, Glaze with jelly
and let set, Dust with Confectioners
Sugar and Pistachio nuts and decorate
with whipped Cream Piped around the
edges.

A Is an Alphabet 1953



"As originals fetch huge sums at auction houses, this collector's portfolio reproduces Warhol's illustrations with precision and finesse. These seven wonders of the art world are certainly the great surprise of this holiday season."

VOGUE

A Gold Book 1957



ABOVE:
Typically used to teach children the alphabet, in the hands of Warhol and Thomas this abecedary turned into a sophisticated and playful artist's book addressed to an adult audience.

RIGHT:
According to Charles Lisanby, a stop in Thailand on his and Warhol's 1956 world tour was of key importance for the design of A Gold Book.



**"WOW WOW WOW WOW!!!
Thank you so, so much for all your efforts and attention to detail—we are simply ecstatic. Each book is a treasure."**

The Andy Warhol Foundation
for the Visual Arts, Inc.

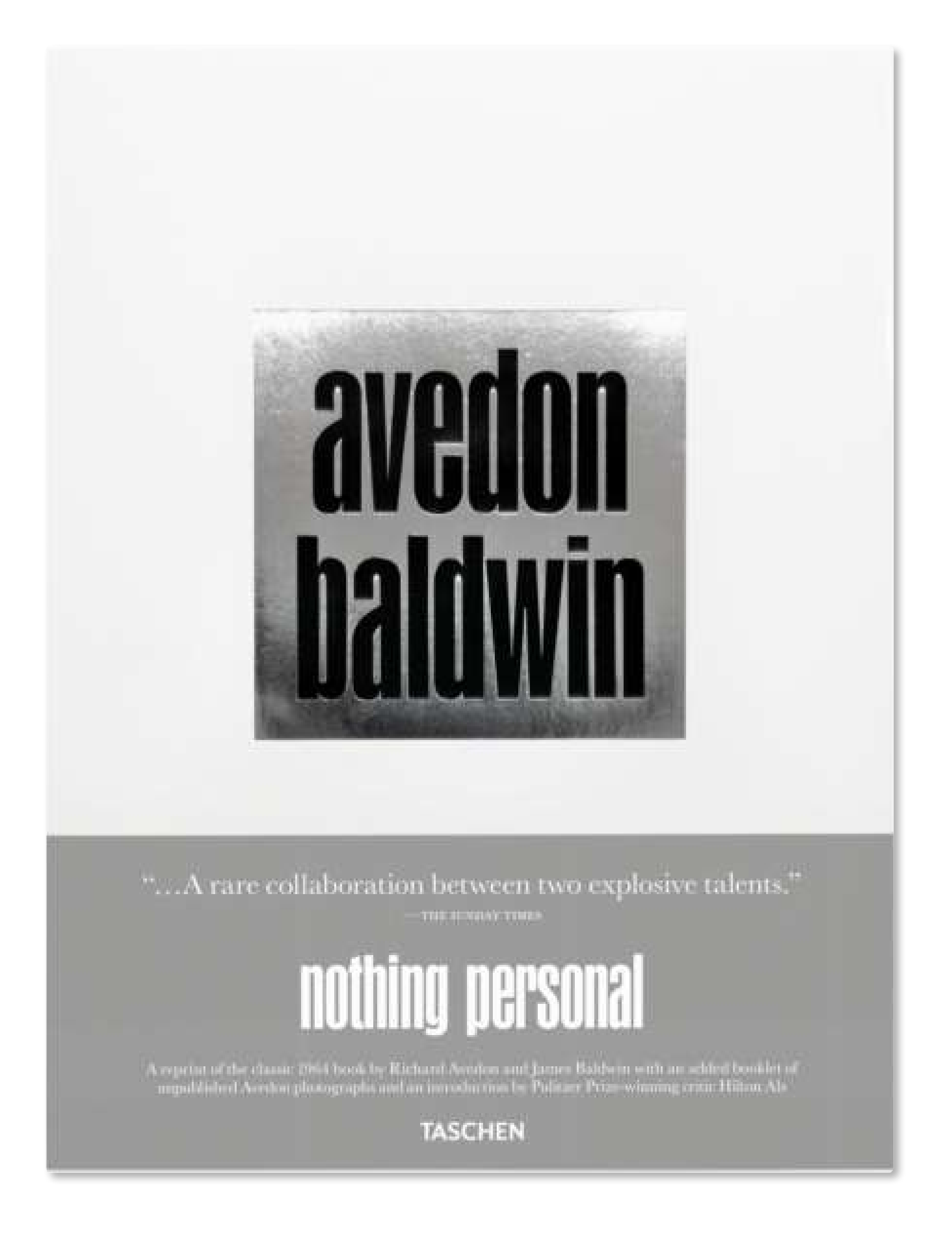


XXL

**Andy Warhol.
Seven Illustrated Books 1952–1959**
Nina Schleif, Reuel Golden
Portfolio with 7 facsimiles and
an introductory booklet
€/£ 150

Richard Avedon and James Baldwin's American Journey

Richard Avedon and James Baldwin's landmark 1964 book finally back in print



Richard Avedon,
James Baldwin.
Nothing Personal
160 pages, €/£ 59.99

Leander Perez, judge,
Plaquemines Parish, Louisiana





“A collaboration between the photographer Richard Avedon and the writer James Baldwin could find new resonance in the current political climate.”

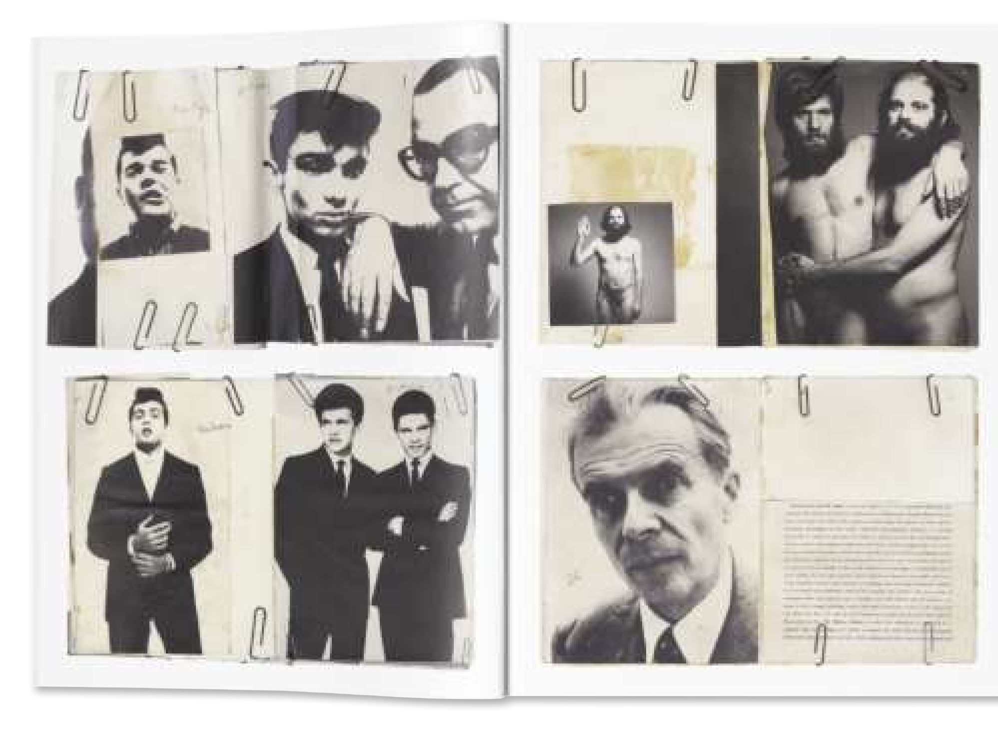
THE ART NEWSPAPER



OPPOSITE:
Dorothy Parker, writer

RIGHT:
Marilyn Monroe, actress

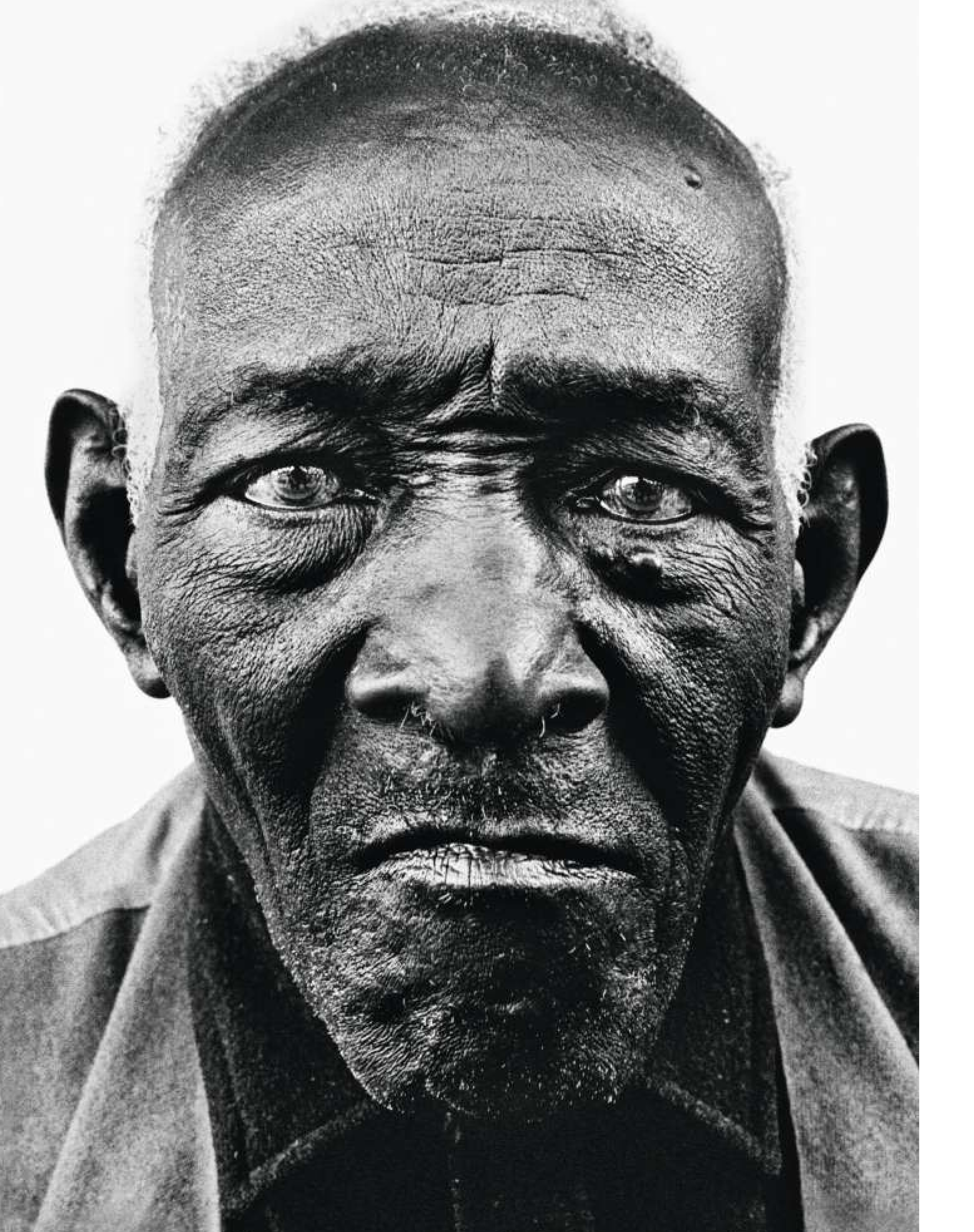




ABOVE:
Working with art director Marvin Israel in 1963–64, Avedon created several mockups of Nothing Personal *before deciding on the final format. The following are excerpts from one of the surviving maquettes showing the variations of images and layout from the book.*

OPPOSITE:
Richard Avedon's self-portrait wearing a mask of James Baldwin's face, 1963. Avedon created this when Baldwin was not available for a portrait needed for Nothing Personal.







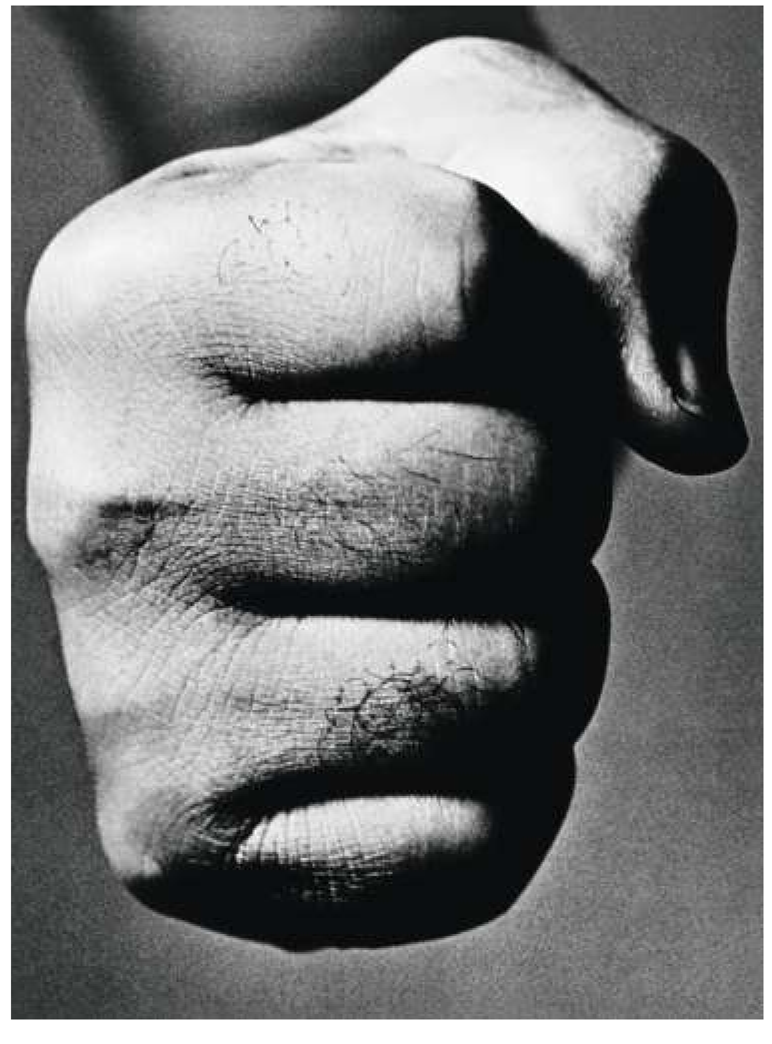
> "If a society permits one portion of its citizenry to be menaced or destroyed...no one in that society is safe. The forces thus released in the people can never be held in check, but run their devouring course."
>
> James Baldwin, *Nothing Personal*

OPPOSITE:
William Casby, born in slavery

ABOVE:
James Baldwin and Richard Avedon in Finland during the creation of Nothing Personal, *June 1964*

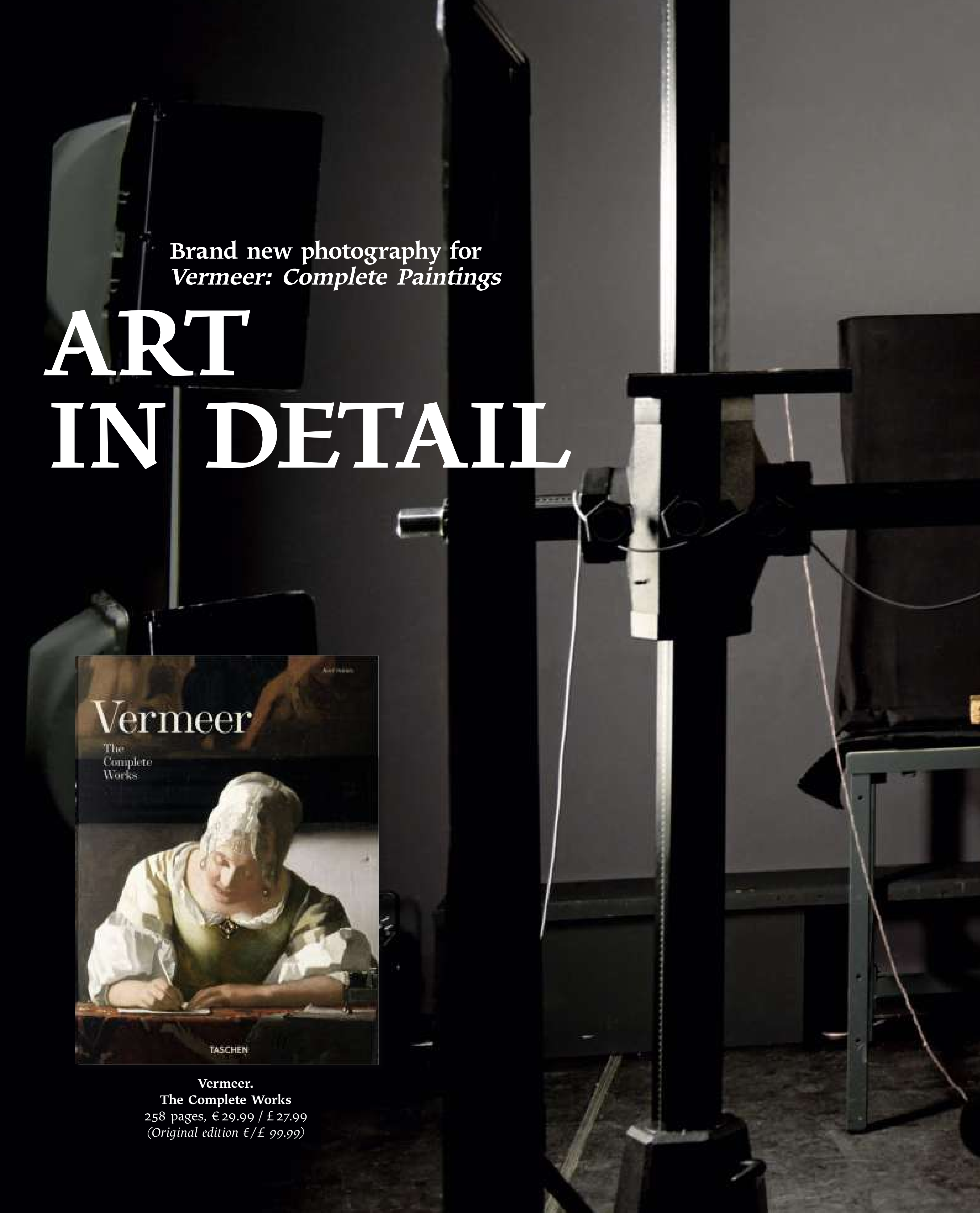
RIGHT:
Joe Lewis's fist, October 3, 1963

This meticulous reprint of Richard Avedon and James Baldwin's classic 1964 book, *Nothing Personal,* explores the contradictions at the heart of American experience, featuring subjects from Marilyn Monroe and Allen Ginsberg to mental asylum patients and the American Nazi party. A 72-page booklet features never-before-seen outtakes, correspondence, original layouts, and an essay by Pulitzer Prize-winner Hilton Als.

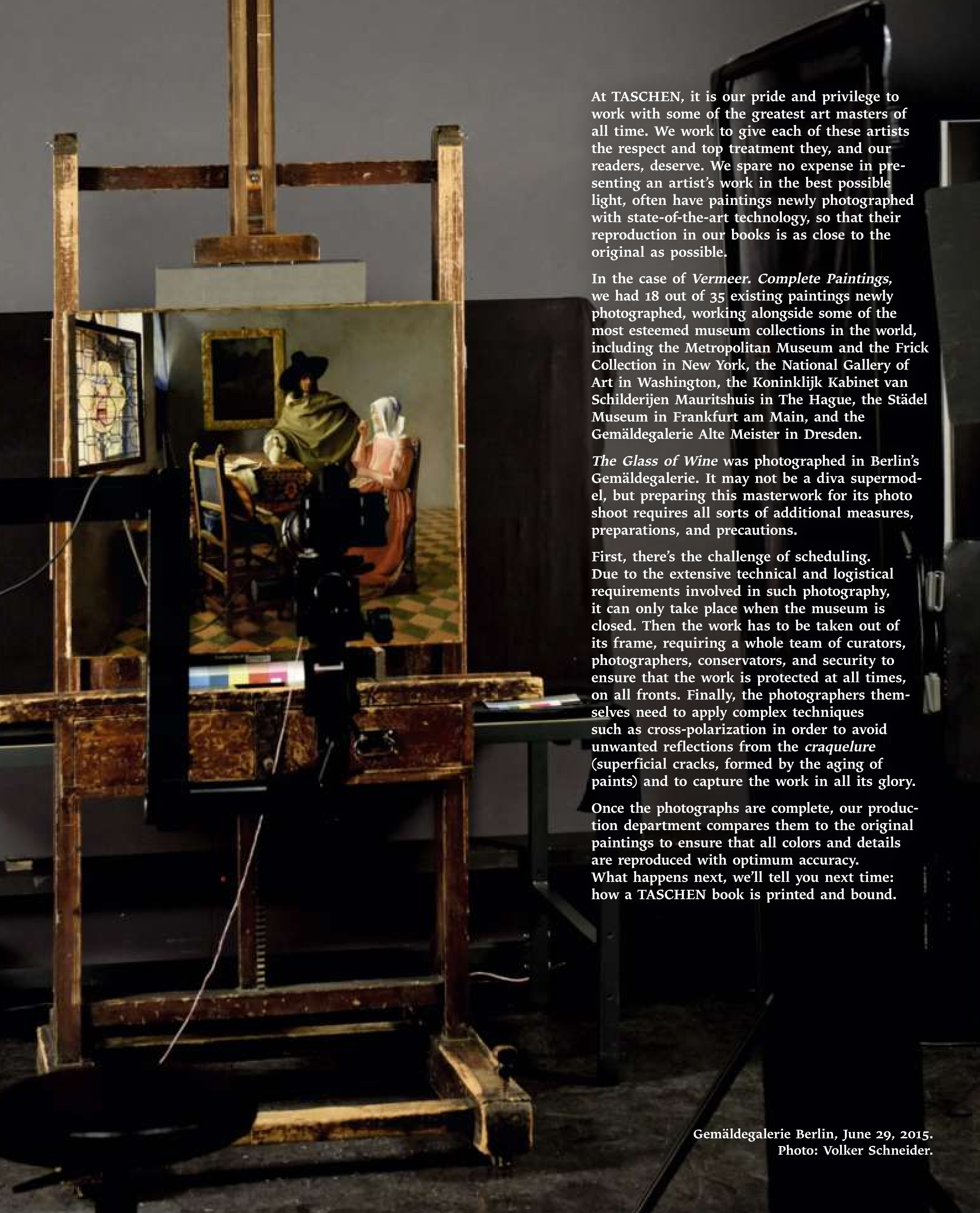


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Vermeer: Complete Paintings

ART IN DETAIL



Vermeer.
The Complete Works
258 pages, € 29.99 / £ 27.99
(Original edition €/£ 99.99)



At TASCHEN, it is our pride and privilege to work with some of the greatest art masters of all time. We work to give each of these artists the respect and top treatment they, and our readers, deserve. We spare no expense in presenting an artist's work in the best possible light, often have paintings newly photographed with state-of-the-art technology, so that their reproduction in our books is as close to the original as possible.

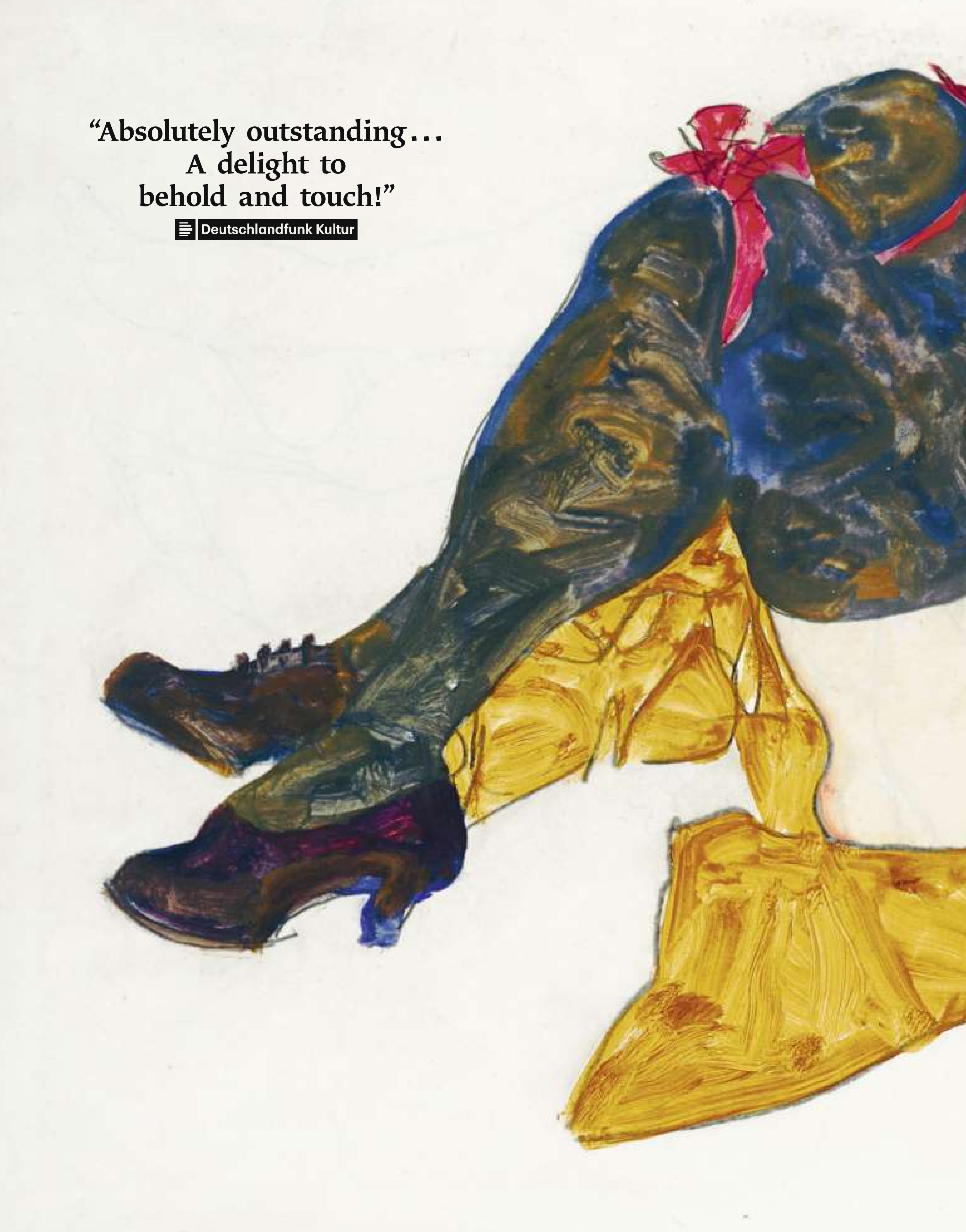
In the case of *Vermeer. Complete Paintings*, we had 18 out of 35 existing paintings newly photographed, working alongside some of the most esteemed museum collections in the world, including the Metropolitan Museum and the Frick Collection in New York, the National Gallery of Art in Washington, the Koninklijk Kabinet van Schilderijen Mauritshuis in The Hague, the Städel Museum in Frankfurt am Main, and the Gemäldegalerie Alte Meister in Dresden.

The Glass of Wine was photographed in Berlin's Gemäldegalerie. It may not be a diva supermodel, but preparing this masterwork for its photo shoot requires all sorts of additional measures, preparations, and precautions.

First, there's the challenge of scheduling. Due to the extensive technical and logistical requirements involved in such photography, it can only take place when the museum is closed. Then the work has to be taken out of its frame, requiring a whole team of curators, photographers, conservators, and security to ensure that the work is protected at all times, on all fronts. Finally, the photographers themselves need to apply complex techniques such as cross-polarization in order to avoid unwanted reflections from the *craquelure* (superficial cracks, formed by the aging of paints) and to capture the work in all its glory.

Once the photographs are complete, our production department compares them to the original paintings to ensure that all colors and details are reproduced with optimum accuracy.
What happens next, we'll tell you next time: how a TASCHEN book is printed and bound.

Gemäldegalerie Berlin, June 29, 2015.
Photo: Volker Schneider.



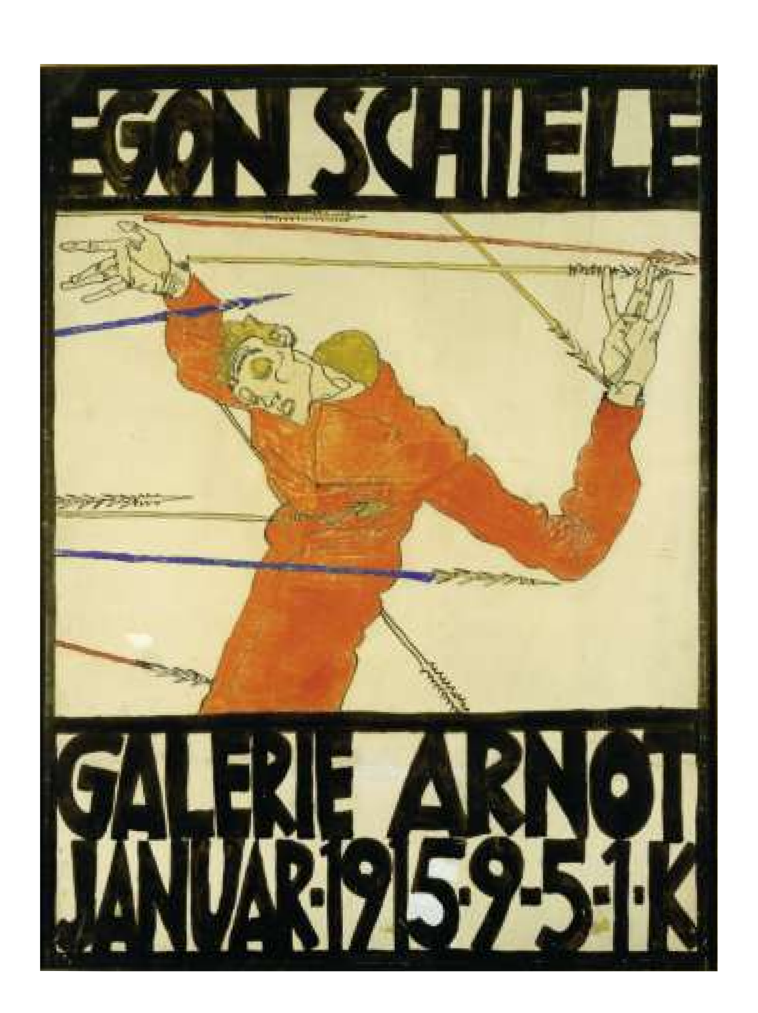
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A delight to
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SCHIELE'S TWISTED BRILLIANCE



The complete catalogue of
Egon Schiele's Paintings, 1909–1918



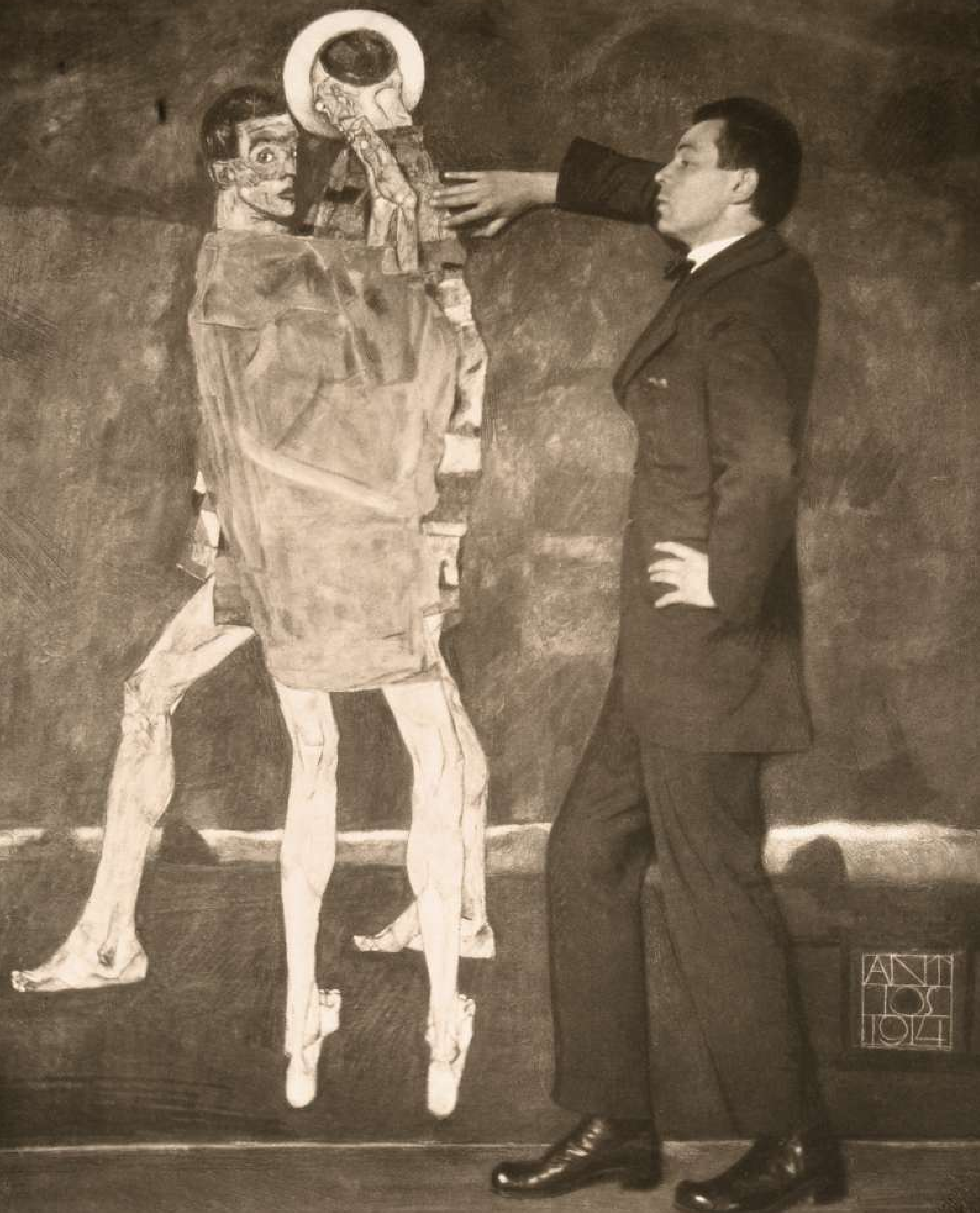
PREVIOUS SPREAD:
Reclining Girl with Ochre Cloth, *1913*
Vienna, Leopold Museum

LEFT:
Self-portrait as St. Sebastian (poster), *1914*
Vienna, Wien Museum

OPPOSITE:
Egon Schiele in front of his painting *Encounter*, *1914*
Anton Josef Trčka,
Vienna, Wien Museum

A century after his death, Egon Schiele continues to stun with his contorted lines, distorted bodies, and eroticism. This XXL-sized book features the complete catalogue of his paintings from 1908/09 to 1918. The 221 works, as well as 146 watercolors printed on Aquarello paper, are presented in unprecedented scale, color, and quality, with new photography of many pieces, expert insights, and Schiele's own writings and poems.




ANT
JOS
1914





OPPOSITE:
Sunflower I, *1908*
St. Pölten, Museum Niederösterreich

LEFT:
Flowers against a Gold Background, *1908*
Vienna, Leopold Museum

BELOW:
Seated Male Nude (Self-portrait, also: The Yellow Nude), *1910*
Vienna, Leopold Museum

"A magnificent edition that offers the most complete possible analysis of the artist, who was as much a genius as he was provocative."
exponaute.com






V.
The Self
as Programme


Tobias G. Natter (Ed.)
EGON SCHIELE
The Complete Paintings
1909–1918
TASCHEN
"This book captivates not only through its format, but also its print quality… it has the color and haptic quality of a classic art portfolio."
Frankfurter Allgemeine
XXL
Egon Schiele.
Complete Paintings,
1909–1918
608 pages, € 150 / £ 135



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"Blending old-world charm with a uniquely provocative eroticism… a riot of fun and sly subversion."

theguardian








"Let's photograph girls enjoying life."
Ellen von Unwerth



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behind closed doors,
there are still
‘paradises on earth.’”**

Fabrizio Ballabio


Milan's best-kept architectural secrets
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“*Entryways of Milan* are not just exceptionally well thought-out, perfectly crafted and stylish, but also wild, crazy, and sometimes even silly. Only experts must have been involved in this book, fantastically photographed and designed with the appropriate coolness.”

MONOPOL

PREVIOUS SPREAD:

viale Vittorio Veneto 20
Achille Luigi Ferraresi, 1952–57
Sconce by Venini.
Ceramic door handles by Ceramica San Paolo, Venice.
Floor: Botticino limestone and Verona Rosso
Limestone wall: Botticino limestone

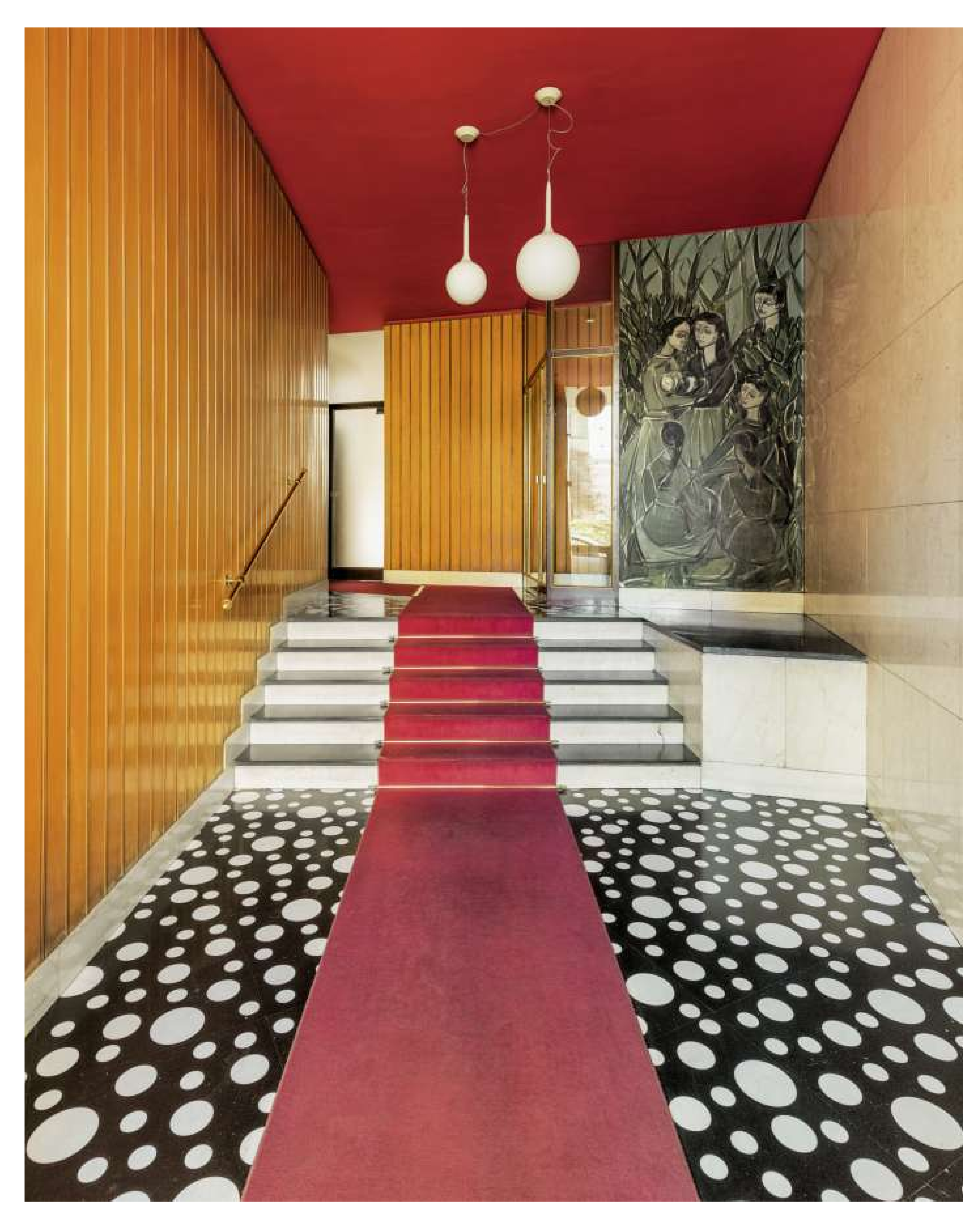
BELOW:

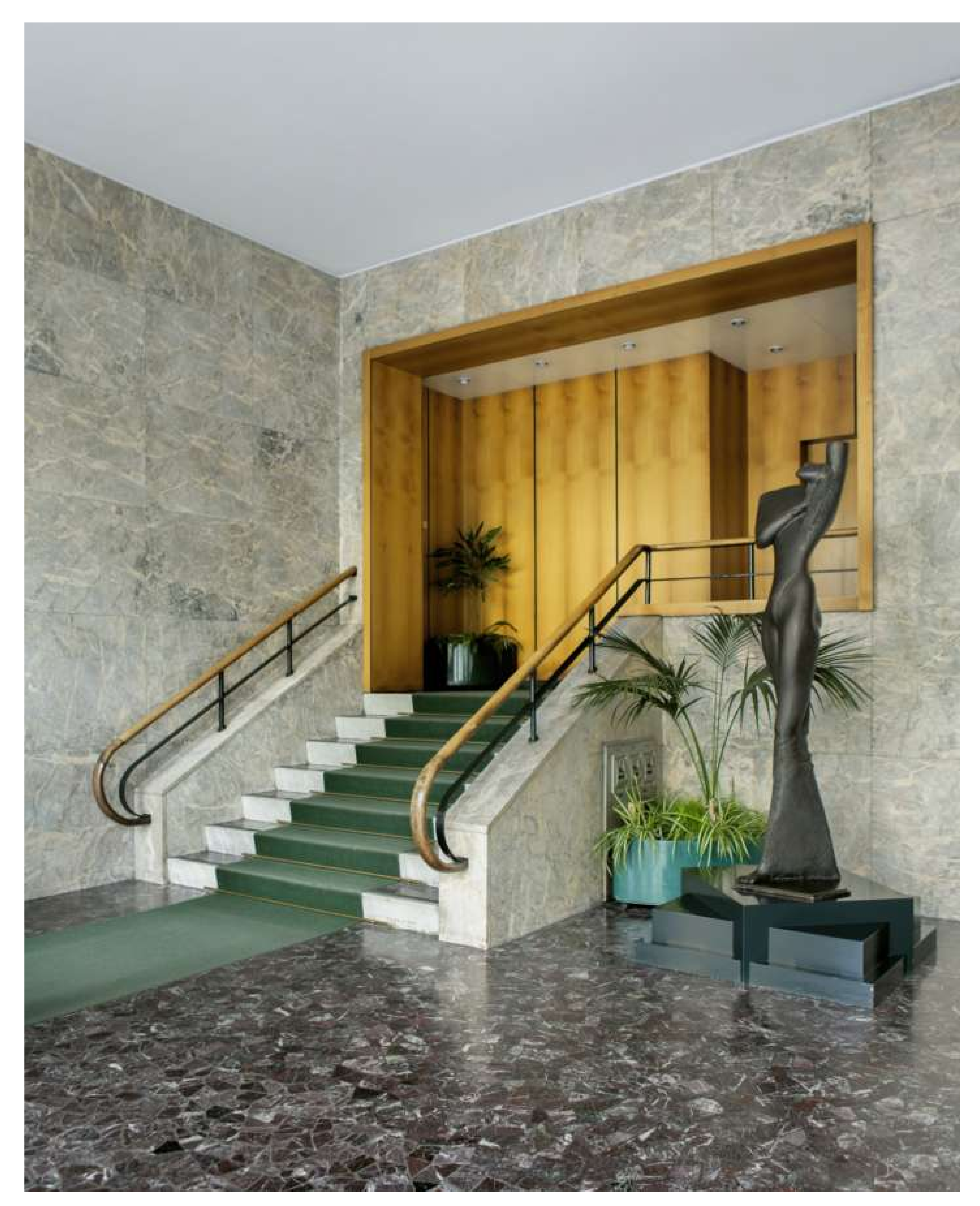
via Antonio Canova 39
Floor: Nembro Rosato limestone
Walls: Rosa Portogallo marble, New Imperial Red granite
Sculpture: Bianco Carrara marble

OPPOSITE:

via Pinturicchio 11
Pierluigi Requiliani, 1959–60
Pendant lamps by Artemide.
Floor: Porfido Monumentale di Bienno with round Carrara marble inlays
Skirting and stairs: Carrara marble, Porfido Monumentale di Bienno







OPPOSITE:
piazza della Repubblica 30
Umberto Faccio, 1935-36
Floor: Palladiana of Rosso Levanto ophicalcite
Walls: Fior di Pesco Carnico marble

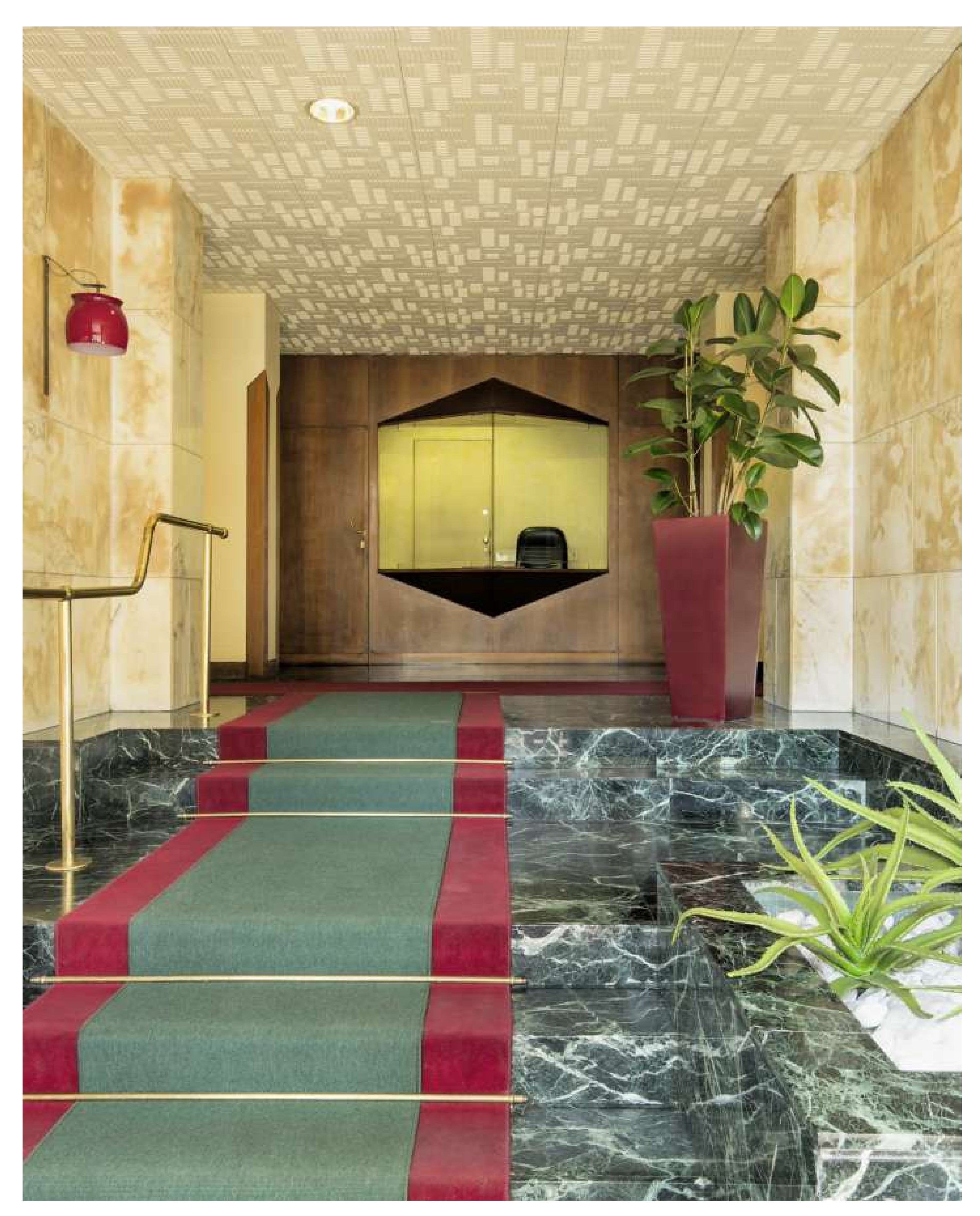
RIGHT:
viale Regina Giovanna 35
Mario Rodolfi, 1937-39
Floor: Bianco Carrara marble
Exterior walls: Tivoli travertine
Interior walls: Carrara Calacatta Marble
Sculptures: Carrara Bianco Unito marble

BELOW:
via Amedeo D'Aosta 8
Ceramic tiles by Gio Ponti for Ceramica Joo.
Stairs outside: Bianco Montorfano granite
Floor: Arabescato Orobico Grigio limestone
Stairs inside: Porfido Monumentale di Bienno
Walls: Calacatta marble





"A look at Milan's best-kept architectural secrets... Behind closed doors exists a world of exuberant, symbolic design."
fastcodesign.com



OPPOSITE:

Via Giovanni Pascoli 21
Sconce by Franco Albini for Venini.
Floor and stairs: Verde Alpi
Ophicalcite walls: Carrara marble

RIGHT:

Casa Melandri, Gio Ponti, Alberto Rosselli, 1954–57
Sconces by Candle.
Floor: Carrara marble
Stairs: Rosso Levanto ophicalcite



First impressions count, especially in Milano. In this unprecedented photographic journey, editor Karl Kolbitz curates 144 of the finest Milanese entrance halls from 1920 to 1970. Sumptuous in diversity and splendor, the volume features some of Milan's most famous architects, and showcases the city's design DNA across high to low architecture.

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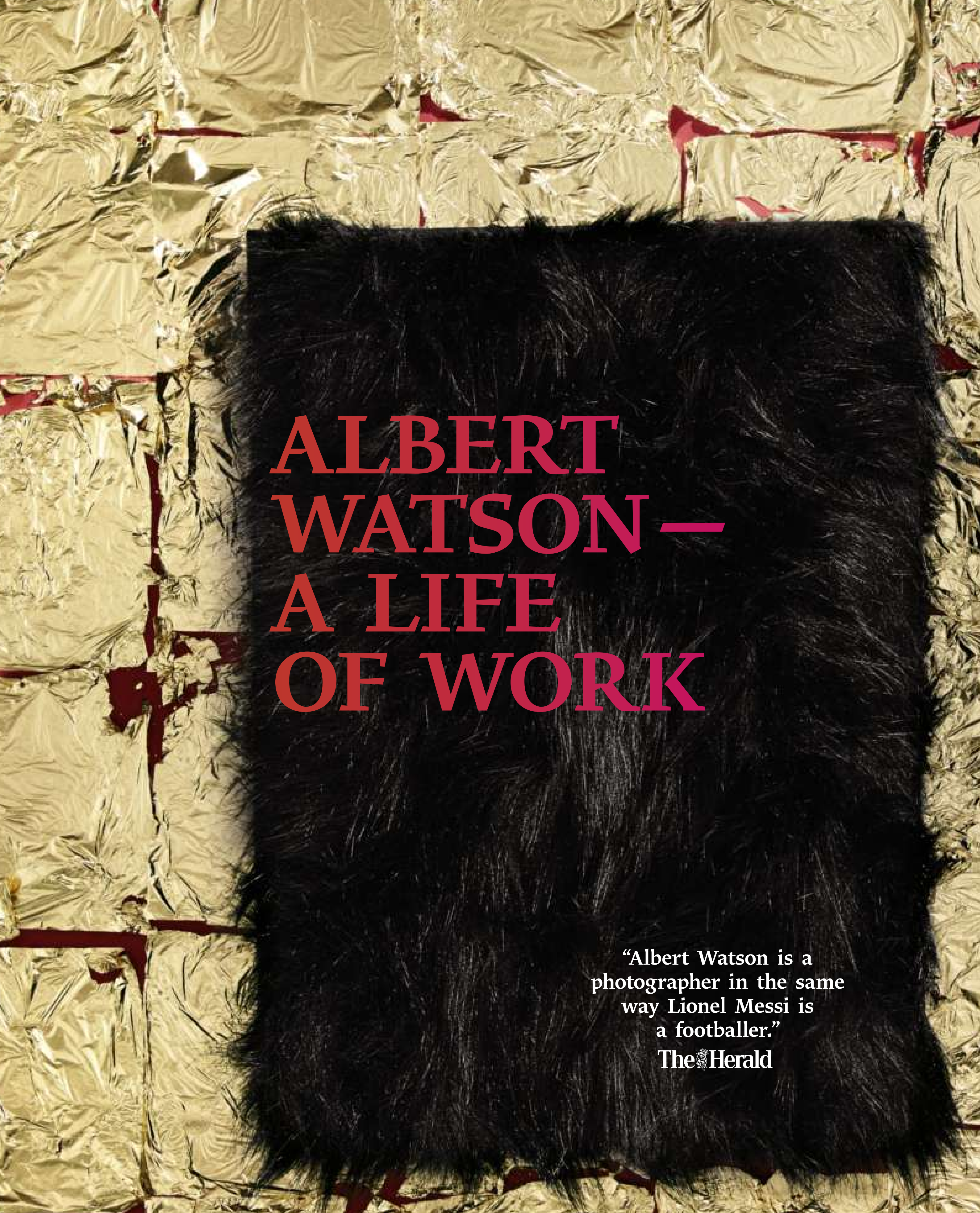
1954 Addition of Frey Residence I,
by Clark & Frey, Palm Springs.

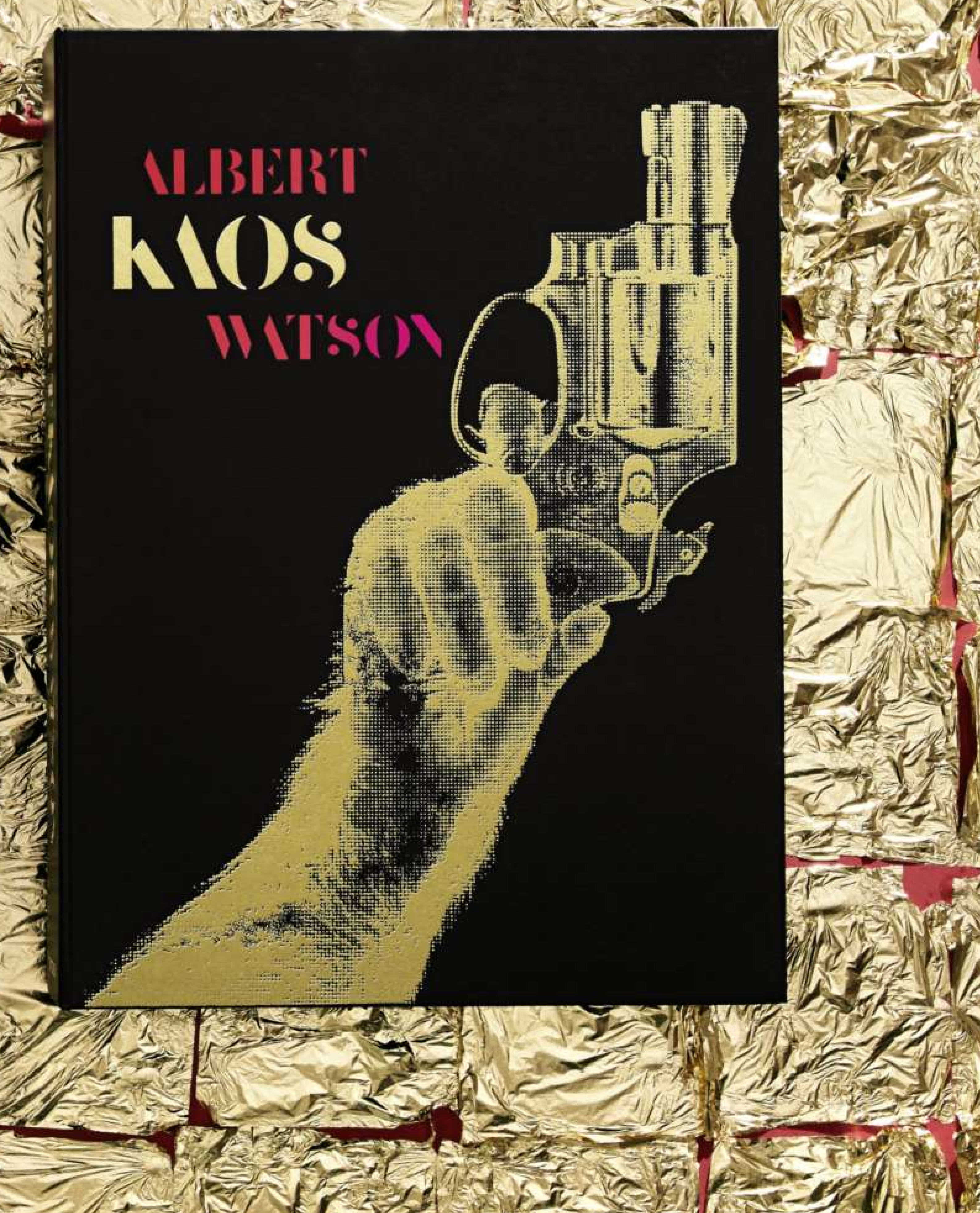



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ALBERT WATSON— A LIFE OF WORK
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The Herald


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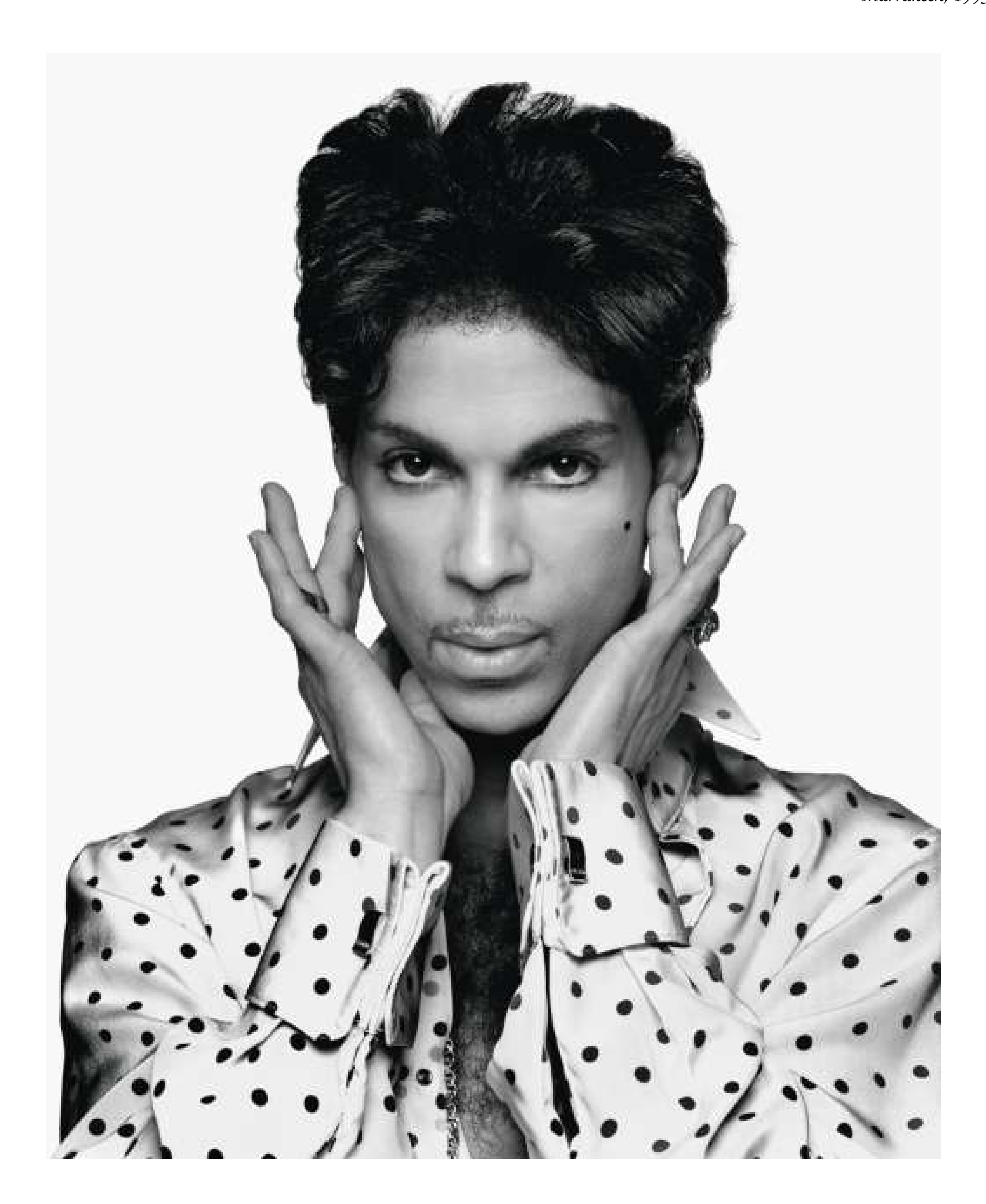
OPPOSITE:
Breaunna in Cat Mask,
Las Vegas Hilton, 2001

BELOW:
Alfred Hitchcock,
Los Angeles, 1973



BELOW:
Prince, *Cleveland, 2004*

OPPOSITE:
Kate Moss. Reflection in water, *Marrakech, 1993*



"Albert is the daddy of his field; profound and intellectual."

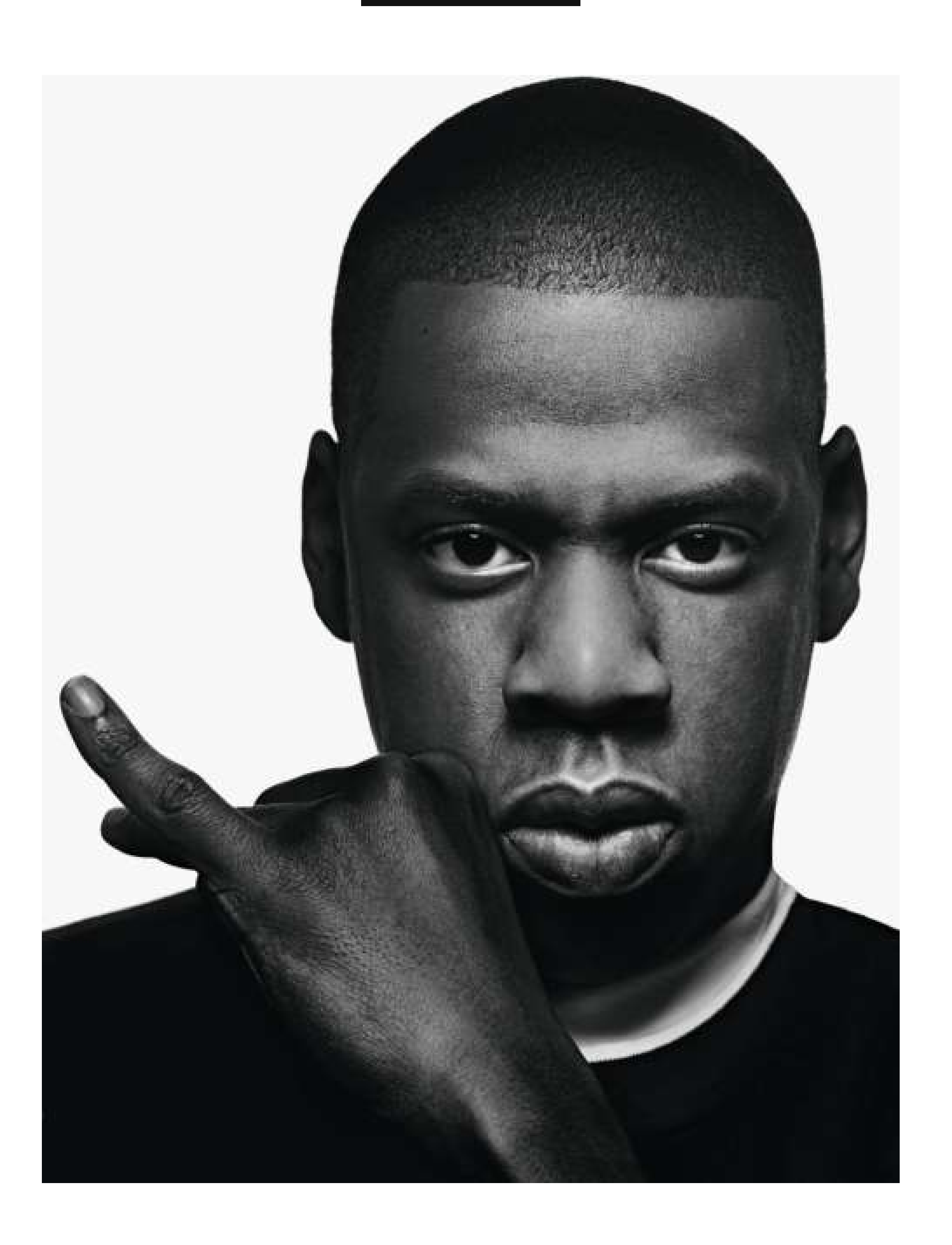
Sade





“For each new task, Watson finds the perfect solution. He can depict men as gossamer beings and women as enigmatic, unbreakable sculptures—and tell a witty joke on the side, too.”

WELT AM SONNTAG



OPPOSITE:
The Quiraing,
Isle of Skye, Scotland, 2013

ABOVE:
Jay Z,
New York City, 2012



REUEL GOLDEN (ED.)

This book is copy number

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plus two hundred forty
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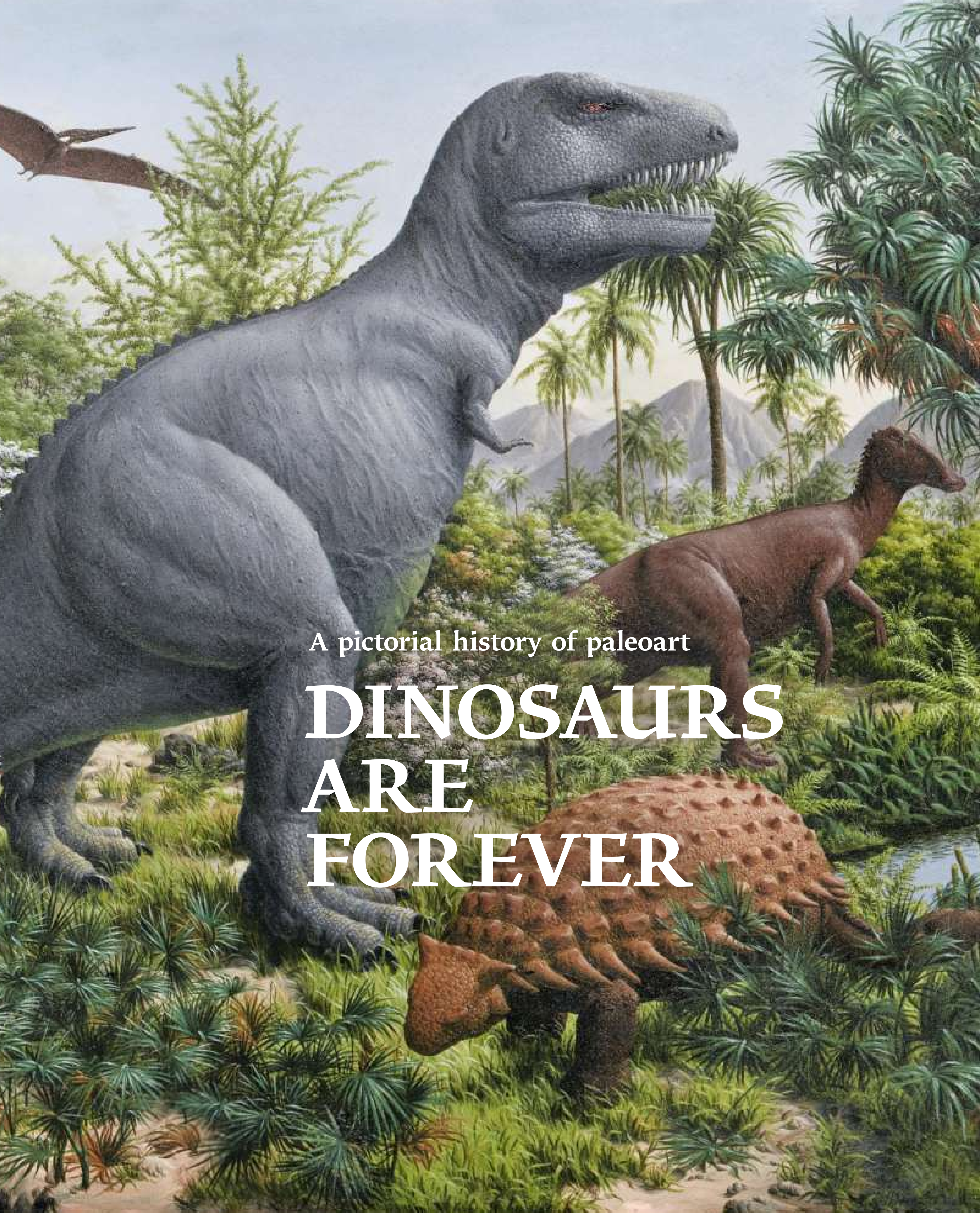
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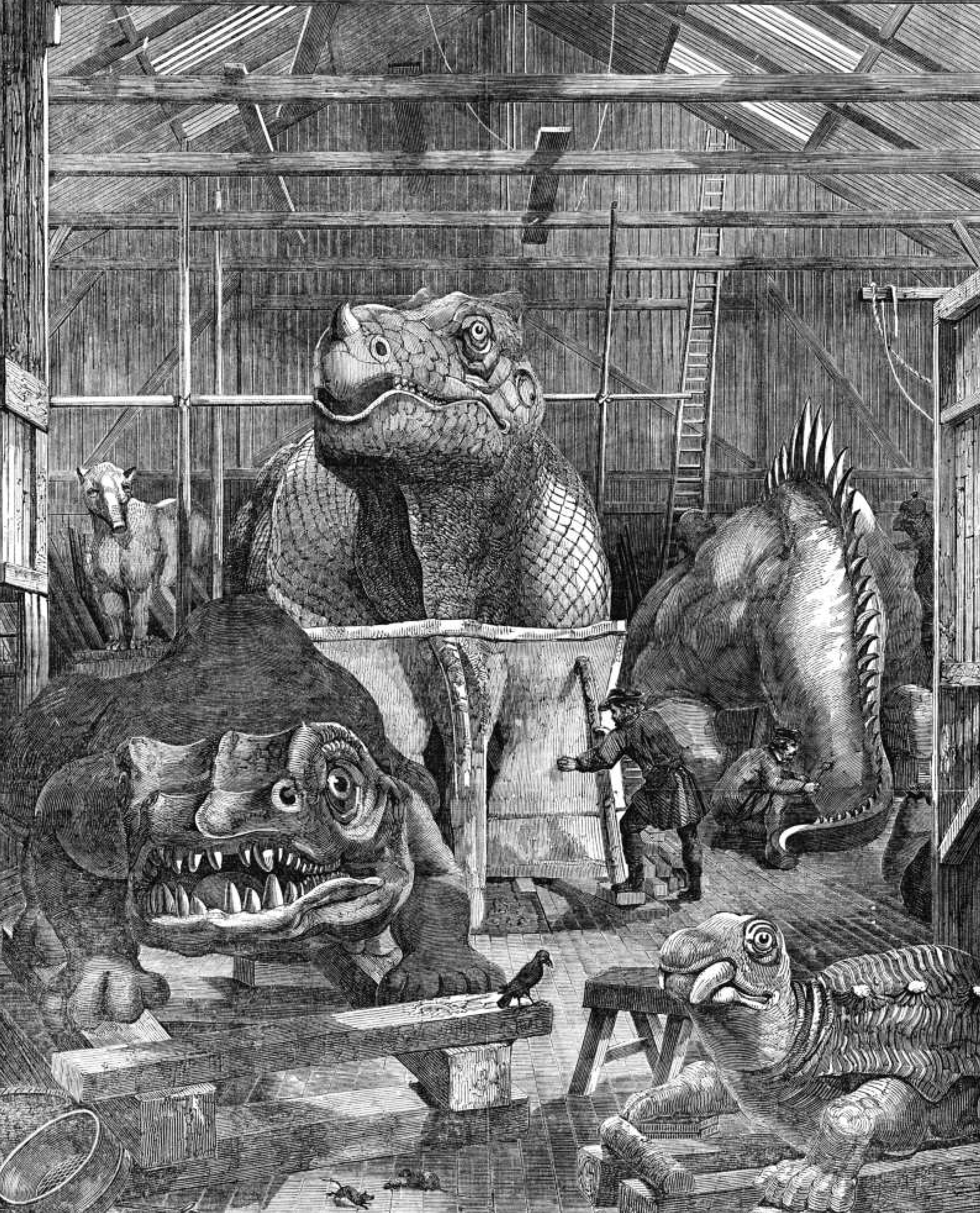
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ADDITIONAL TEXT BY JEAN DYKSTRA
DESIGNED BY ANDY DISL

Albert Watson, New York, 2017

TASCHEN




A pictorial history of paleoart
DINOSAURS
ARE
FOREVER





PREVIOUS SPREAD:

Study for The Age of Reptiles

Rudolph Zallinger, 1943 (detail)

To stand beneath the shadowy behemoths patrolling a wall in Yale's Peabody Museum of Natural History is to become painfully aware of one's own highly edible proportions. Chronicling nearly three hundred million years, the painting is one of the largest, best known pieces of paleoart ever made: a magnum opus spanning one hundred and ten feet of plaster. Zallinger's tempera study for the fresco is, in many ways, the stronger work; and it was photographed in stunning detail exclusively for TASCHEN.

OPPOSITE:

Model-Room at the Crystal Palace

Philip Henry Delamotte, 1853

Paleoart was initially limited to small drawings, prints, and paintings, but Benjamin Waterhouse Hawkins brought them into three dimensions with his colossal sculptures for London's Crystal Palace. The concrete monsters materialized within a "rude and temporary" workshop on the palace grounds. Delamotte, who made this engraving for The Illustrated London News, included the rats with which Hawkins shared the rugged studio.

ABOVE:

Batlike Pterodactyls (Pterosaurs)

F. John, ca. 1902

John envisioned the prehistoric world as an alien realm of hostile monsters, rendered here in searing shades of orange. This print is one of sixty oversize collectible cards he produced for a German chocolate company.



RIGHT:

The Dinner in the Mould of the Iguanodon

Benjamin Waterhouse Hawkins, 1872

Hawkins was the first great showman of paleoart, and famously threw a dinner party on New Year's Eve, 1853, inside a hollow Iguanodon. The spectacle helped make him a darling of the press. Punch *magazine wryly congratulated the artist's guests on living when they did. "For if it had been an earlier geological period they might perhaps have occupied the inside without having any dinner there."*

BELOW:

Laelaps

Charles R. Knight, 1897

Knight reinvented paleoart. Fusing Impressionist painting techniques with a naturalist's affinity for animal anatomy, the first great American paleoartist forged a unique approach to picturing prehistory. Some say these predators represent Marsh and Cope, whose savage competition defined early American paleontology. The rival scientists even destroyed dig sites with dynamite to prevent each other from collecting important finds.



“Flipping through *Paleoart* feels, in the best way, like taking a psychoactive substance and becoming a kid again.”
the PARIS REVIEW

The Period of the Muschelkalk
Josef Kuwasseg, ca. 1850 (detail)
The pioneering paleobotanist Franz Xaver Unger was initially wary of associating himself with paleoart and “wandering from the actual domain of science into the realms of imagination.” The scientist stopped worrying when he saw Kuwasseg’s initial, already transporting sketches. The final paintings, he wrote, possess “that mysterious charm which belongs to the contemplation of the distant past.”

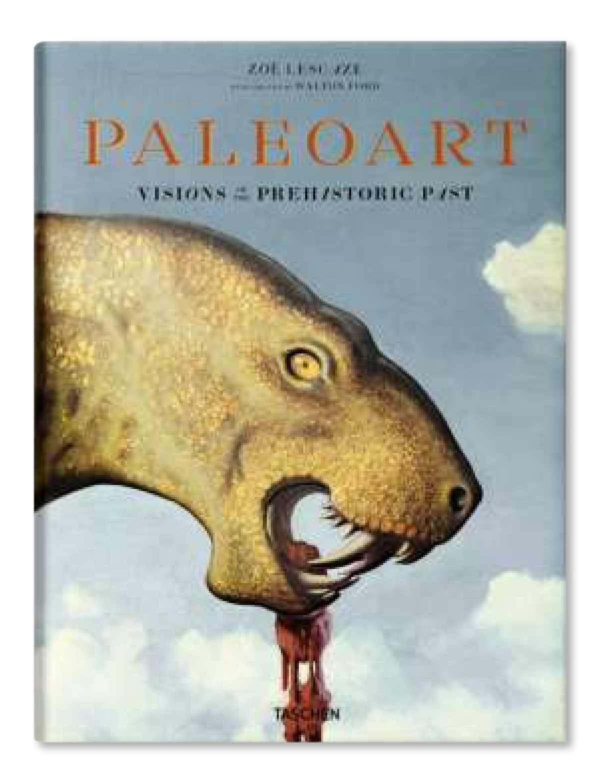


Dinosaurs and Other Mesozoic Reptiles
Archibald Willard, ca. 1872
The blood-red mouth of this monster captures the horror and macabre spectacle that prehistory inspired for 19th-century audiences. With its green skin, canine muzzle, and yellow eyes, the creature could be a dragon from medieval lore.



"This new book celebrates the genre as great art, and rightly so... For those who know little of paleoart, it's a wonderful crash course. As far as quality and variety are concerned, this collection of images surpasses all that has been so far."

Frankfurter Allgemeine
SONNTAGSZEITUNG



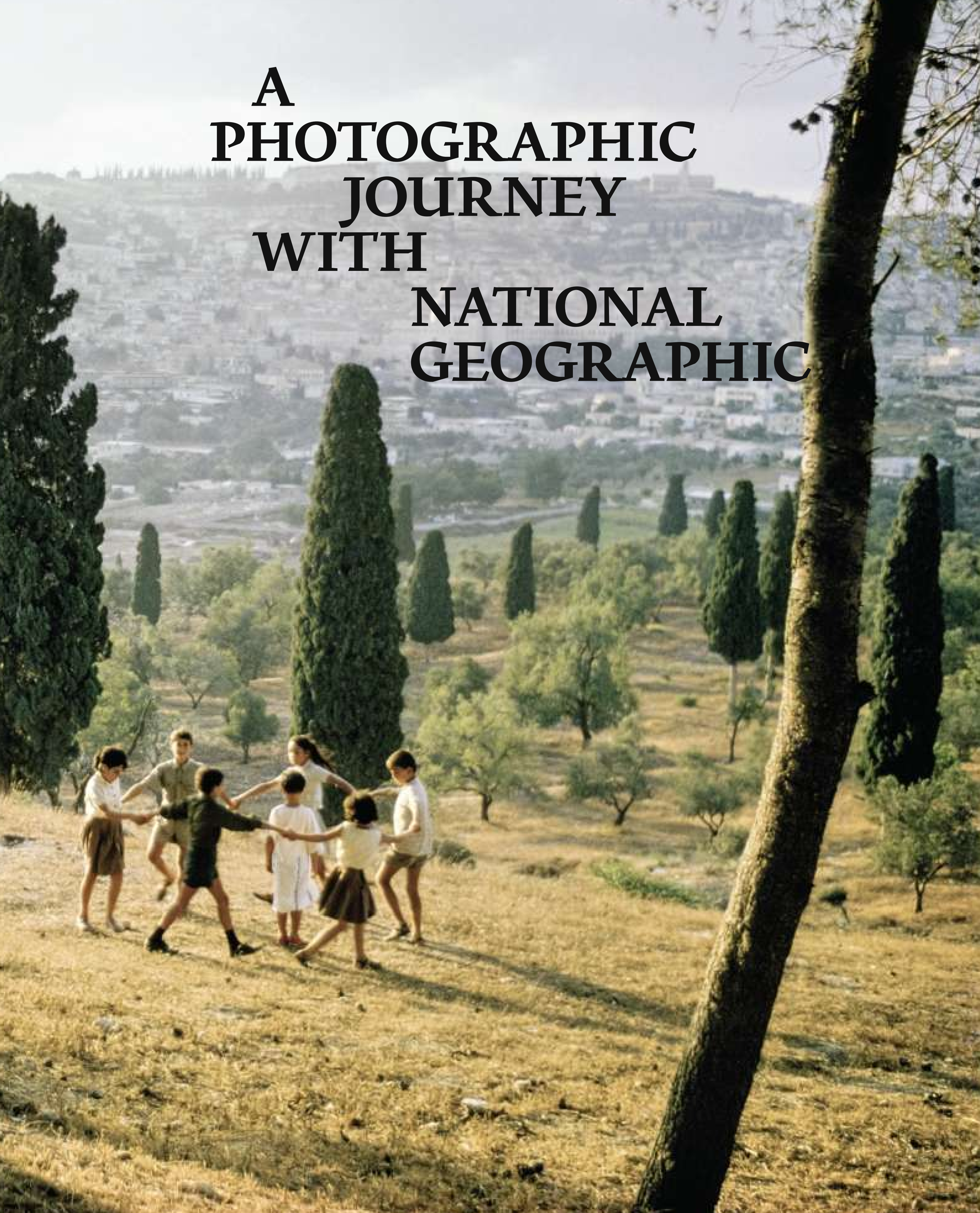
Despite vanishing from Earth 66 million years ago, dinosaurs remain one of our favorite cultural fascinations. In this history of paleoart, writer Zoë Lescaze and artist Walton Ford scour the globe for dinosaur paintings, drawings, prints, mosaics, and murals. Dating from 1830 to 1990, these fearsome, fantastical images reveal as much about our modern selves as our primeval past.

XL

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Children play in the rolling meadows of Nazareth, Israel, 1967. Photo: Thomas Nebbia.



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Crowning a crag in southern Bavaria, Neuschwanstein is the most extravagantly theatrical castle in Germany.
Photo: Richmond Crawford, Jr., circa 1970.

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A pair of royal court performers in Cambodia, 1959. Photo: W. Robert Moore.



CITTÀ ETERNA

A photographic portrait of Rome



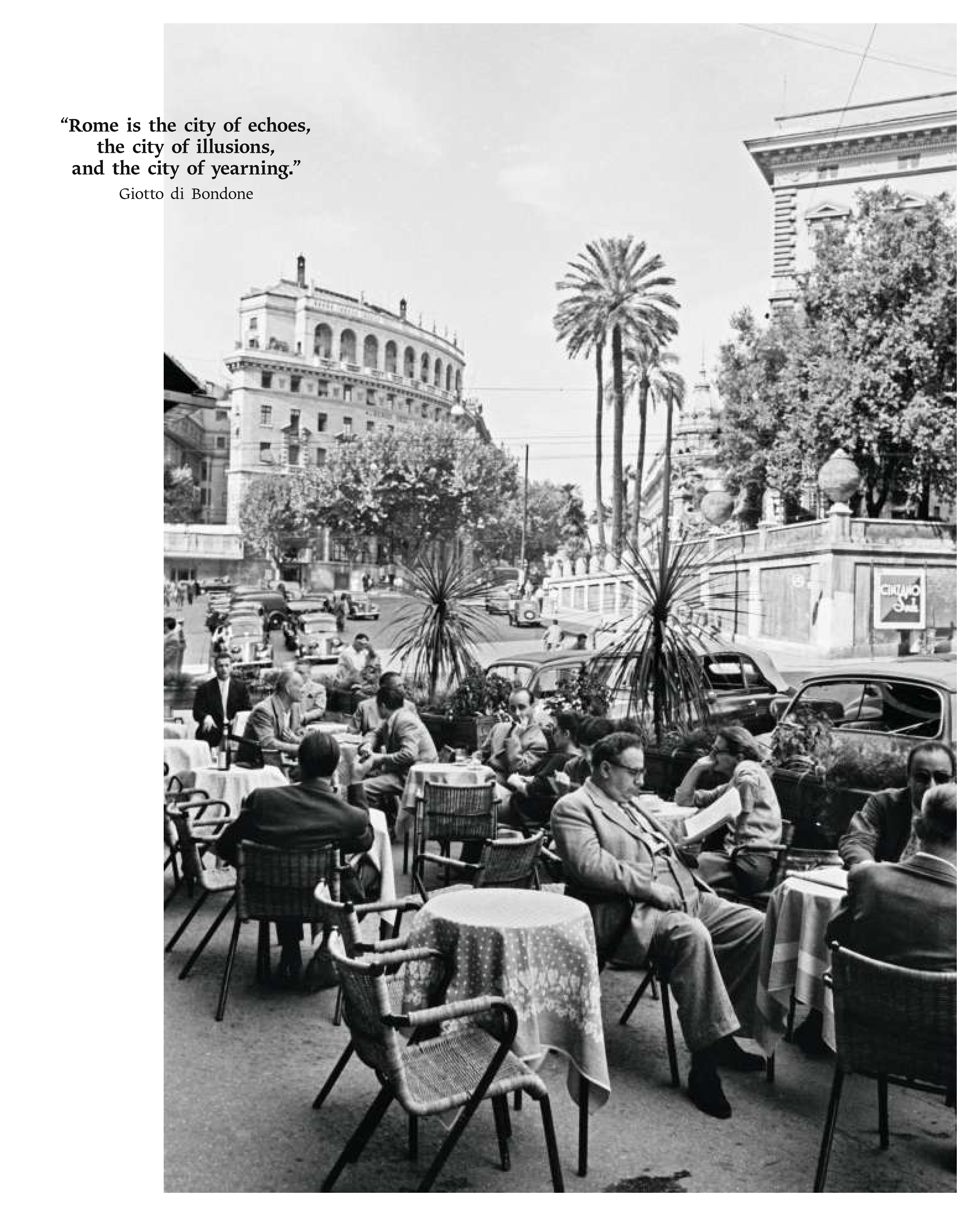
PREVIOUS SPREAD:
Albert Harlingue
Pius XII gives the Urbi et Orbi blessing to the faithful gathered in St. Peter's Square, Rome, 1950.

BELOW:
Anonymous
The view over the Tiber with Castel Sant'Angelo in the foreground and the dome of St. Peter in the background, ca. 1905.

OPPOSITE:
Jacques Rouchon
A cafe in Largo Magnanapoli, at the foot of the Villa Aldobrandini gardens, 1955.

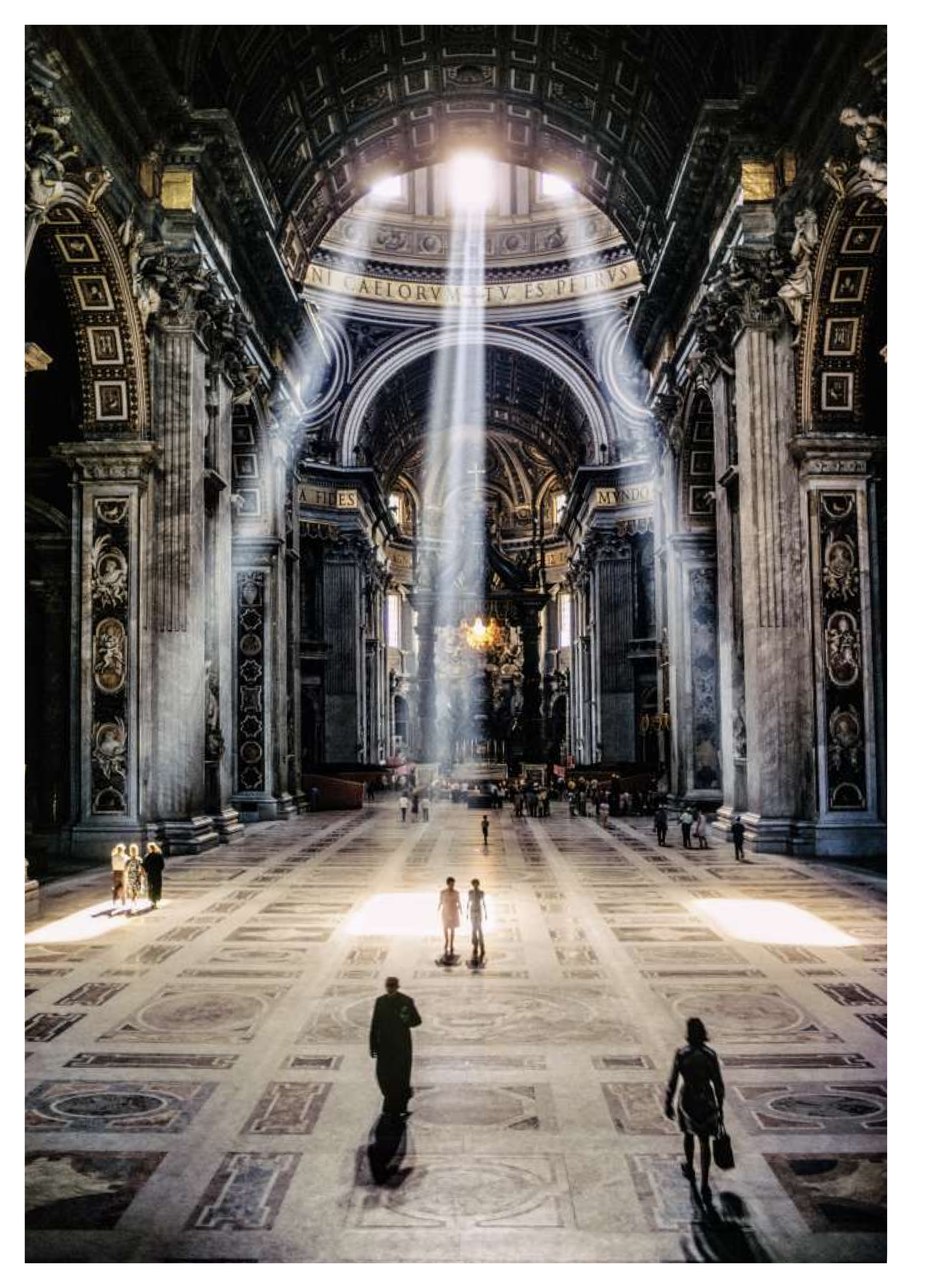
"Rome, Rome, Rome, Rome: young and decrepit, poor and billionaire, intimate and withered, small and infinite."
Aldo Palazzeschi





**“Rome is the city of echoes,
the city of illusions,
and the city of yearning.”**

Giotto di Bondone


NI CAELORVM TV ES PETRVS
A FIDES
MVNDO

OPPOSITE:
Carlo Bavagnoli
The architecture of St. Peter's Basilica gives the interior light a particular quality that makes things look huge. There is no darkness, no marked shadows, only countless light effects, 1963.

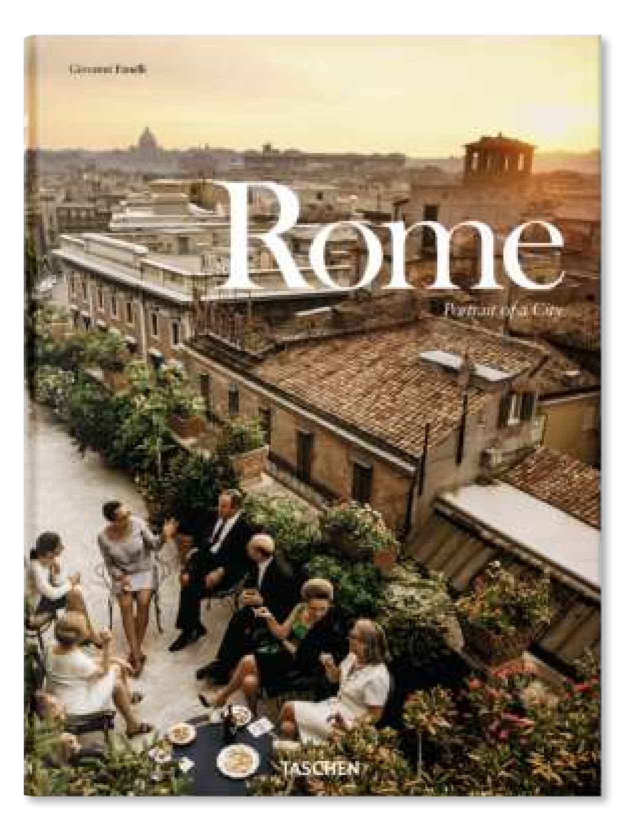
BELOW:
David Lees
Marcello Mastroianni and Federico Fellini in front of a poster of La Dolce Vita*, August 1960.*

FOLLOWING:
Anonymous
Sophia Loren in the movie What a Woman! *by Alessandro Blasetti, 1956.*

"There is only one way to deal with Rome: you have to serve her, you must humble yourself before her, you must love her. No one can resist Rome."

from Stanley Kubrick's *Spartacus*





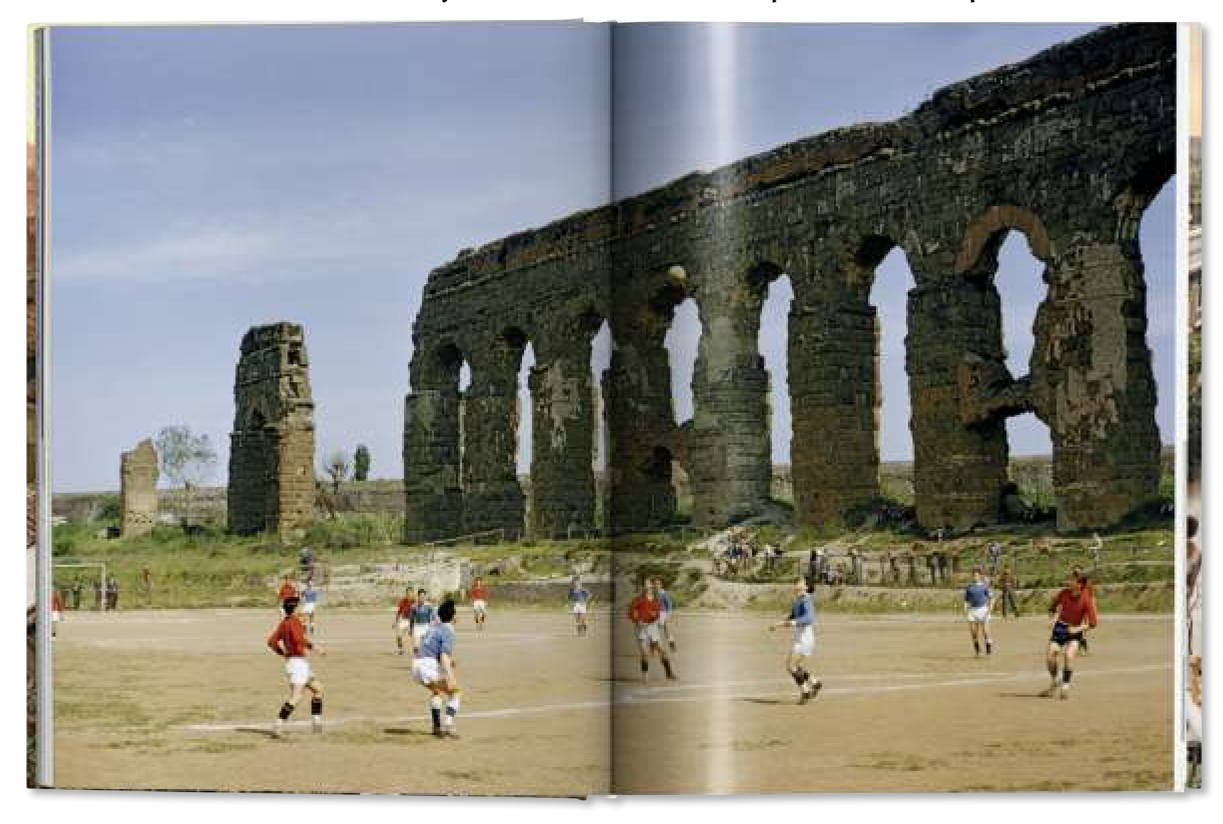
"Oh Rome, in your grandeur and your beauty, what was stilled fled, and only that which is fleeting remains and lasts."

Francisco de Quevedo

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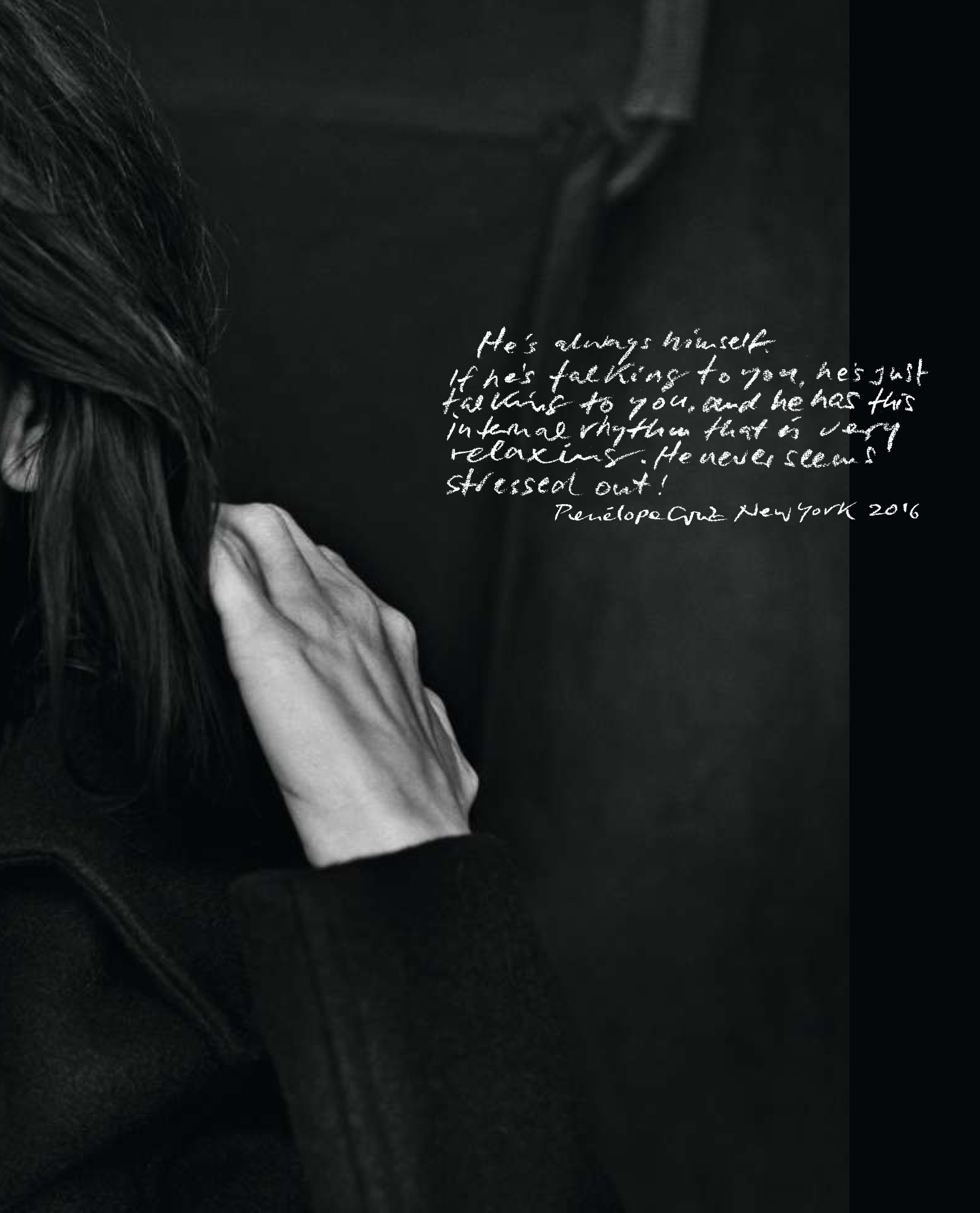
Peter Lindbergh

Shadows on the Wall

He likes a very raw, authentic kind of beauty. I don't think he ever feels that anyone is not beautiful

Julianne Moore, New York 2016




He's always himself.
If he's talking to you, he's just
talking to you, and he has this
internal rhythm that is very
relaxing. He never seems
stressed out!
Penélope Cruz New York 2016


Uma Thurman

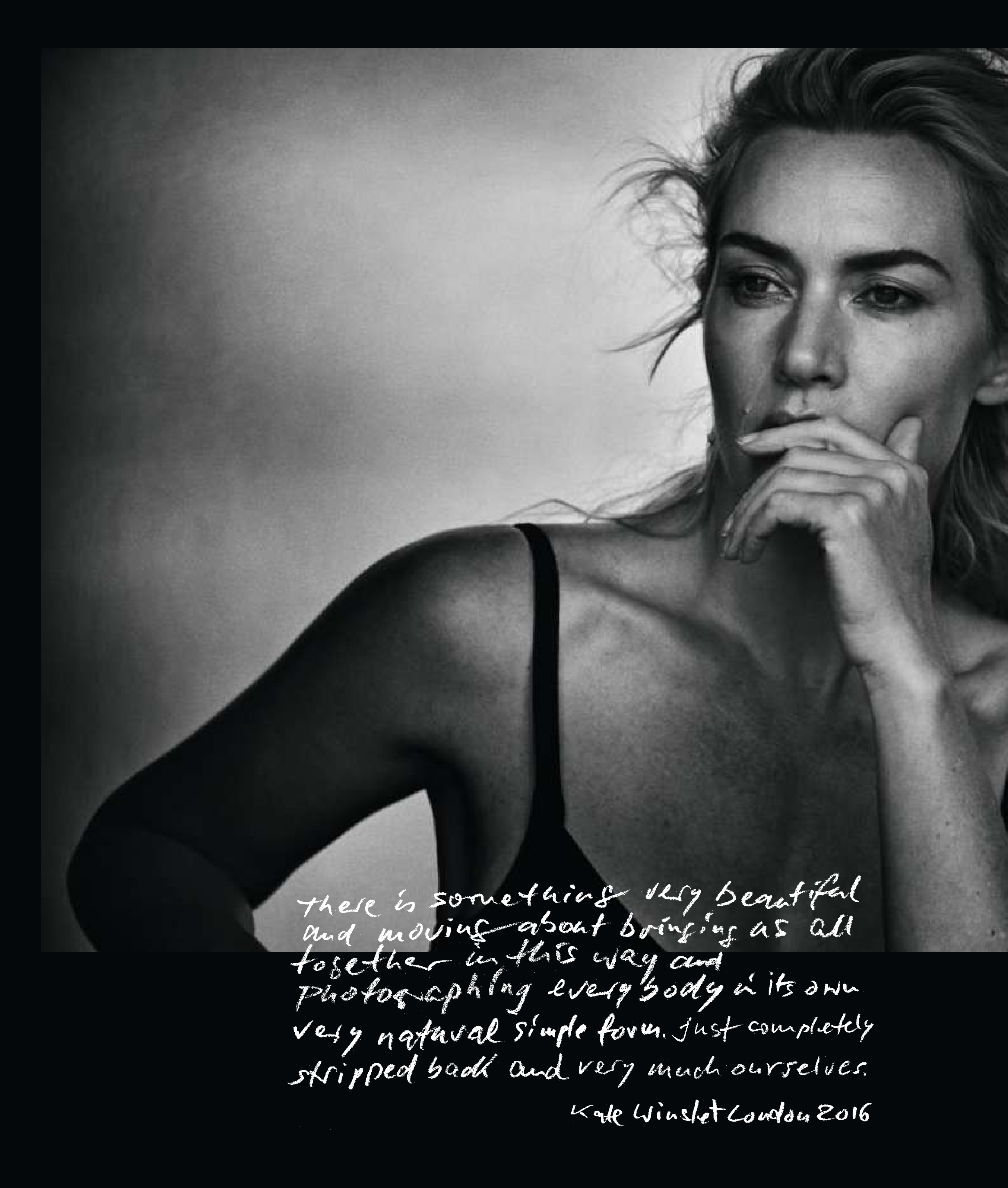

Jessica Chastain


Rooney Mara

He wants to get to that vulnerable part of yourself that perhaps you'd only show to your very intimate loved ones. I want him to show that! I want to reveal myself through his eyes to other people in that way.

Charlotte Rampling London 2016




there is something very beautiful
and moving about bringing us all
together in this way and
photographing every body in its own
very natural simple form. just completely
stripped back and very much ourselves.
Kate Winslet London 2016



Lupita Nyong'o

Robin Wright




It's challenging and I really thought
about it this morning coming to
work: about who I am, at this
very moment in time. And how can
I then show that in an honest
and straightforward way to
Peter's camera.
Helen Mirren London 2016



Zhang Ziyi

Alicia Vikander



Peter Lindbergh is wary of society's fixation on outlandishly retouched women. *Shadows on the Wall* offers a stunning curation of truly individual, intimate images, with hardly any retouching or makeup. Lindbergh shows profound compassion for the talented women whom he loves and has worked with for many years: Nicole Kidman, Julianne Moore, Alicia Vikander, Charlotte Rampling, Dame Helen Mirren, Jessica Chastain, Kate Winslet, Léa Seydoux, Lupita Nyong'o, Penélope Cruz, Robin Wright, Rooney Mara, Uma Thurman, and Zhang Ziyi.



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Peter Lindbergh.
Shadows on the Wall
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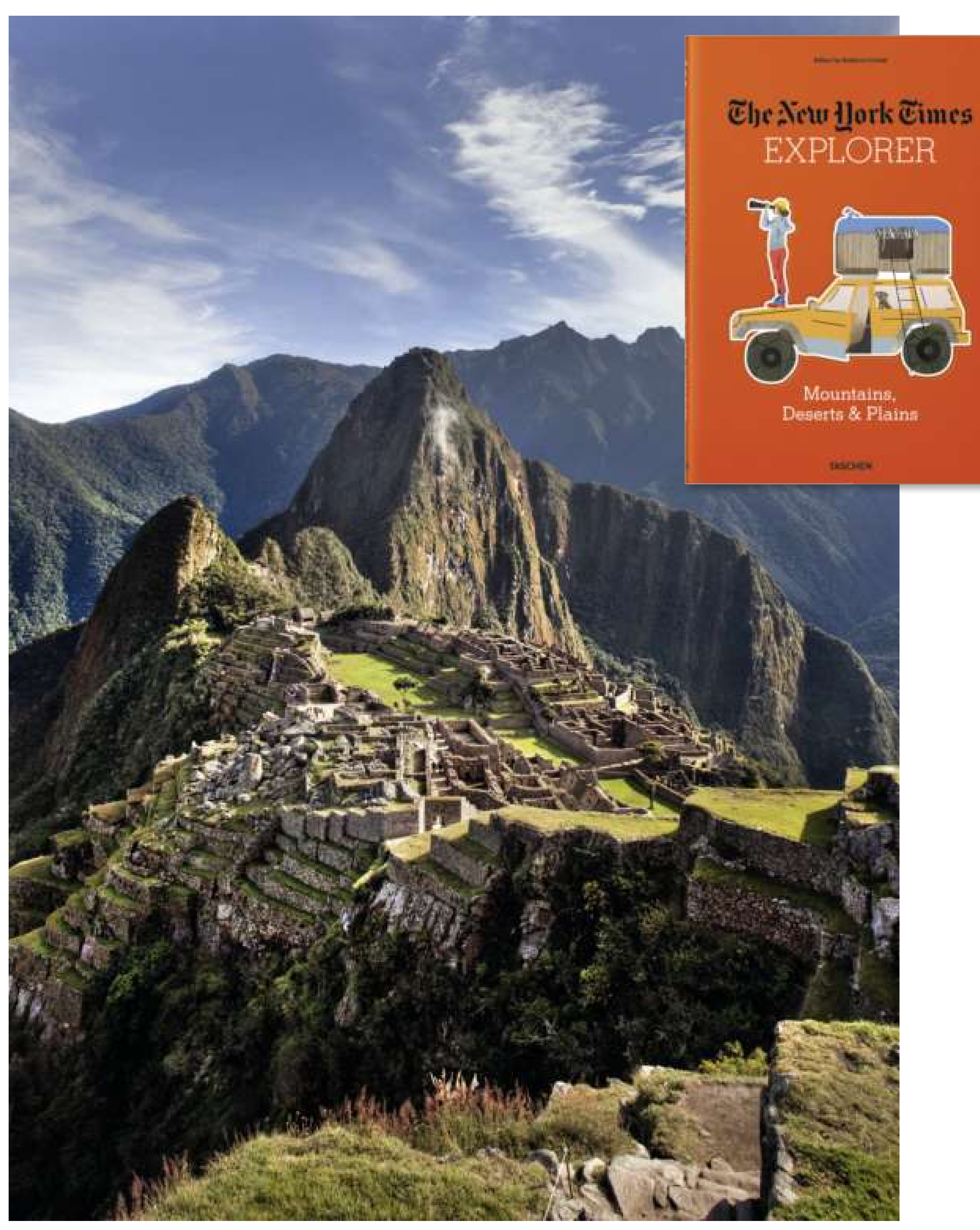
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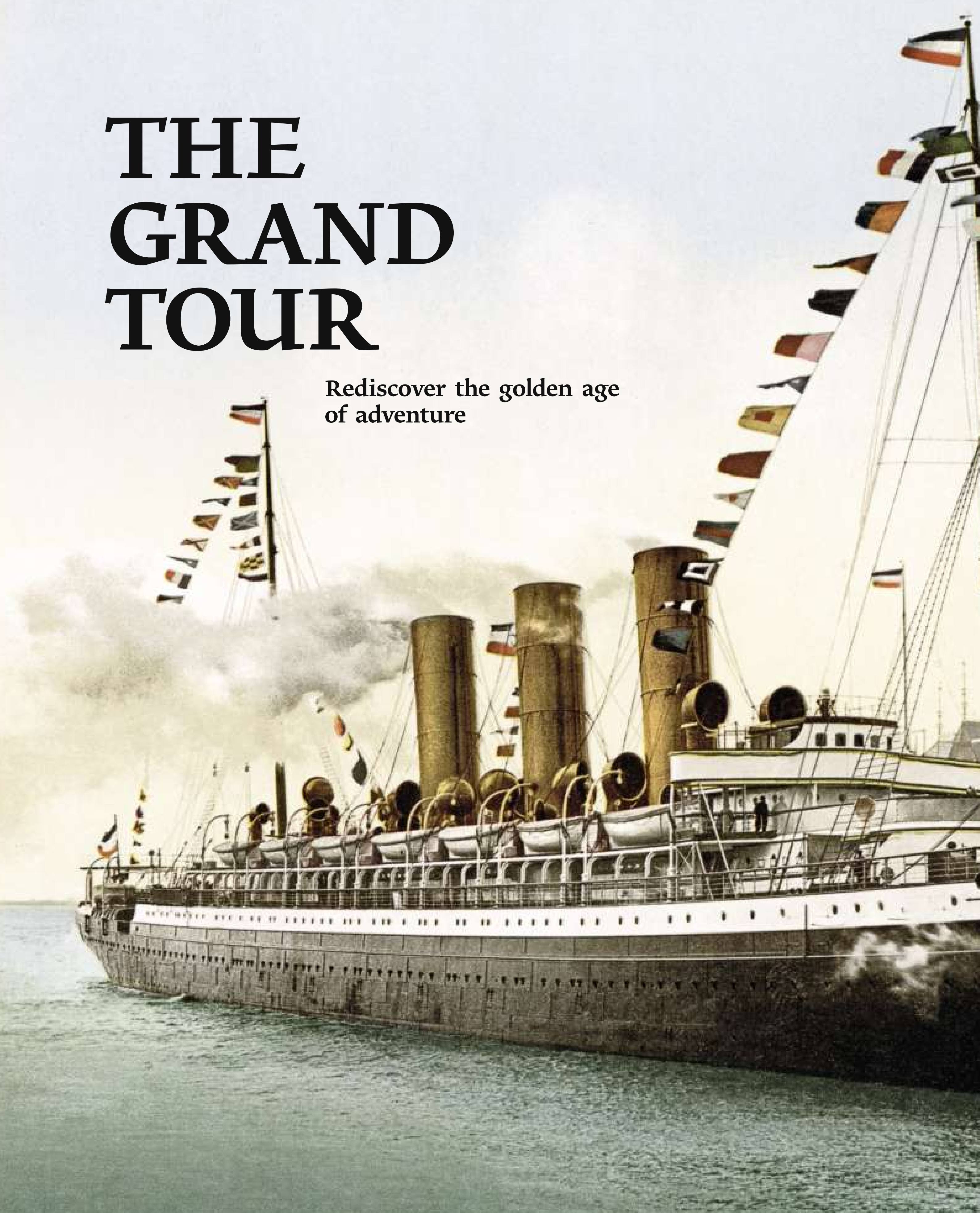
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The Washington Post

Idaho/Montana
The Lemhi Pass in the Bitterroot Range welcomes a family of campers, 1953, as it welcomed the Lewis and Clark Expedition a century and a half earlier. Photo: Ralph E. Gray.

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“To travel is to live in all the
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to become an integral part of creation.”

Alexandre Dumas



PREVIOUS SPREAD:
The ocean liner Kaiserin Maria Theresia of North German Lloyd in Bremerhaven, ca. 1900.

OPPOSITE:
Tourists feeding the pigeons in St. Mark's Square; in the background, the Doge's Palace with the Piazzetta on the right, ca. 1900.

BELOW:
Nice, La Réserve, a restaurant with a magnificent view across the Baie des Anges, opened in 1876.













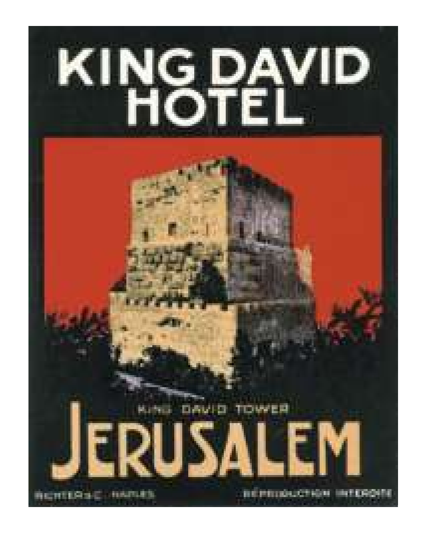
LEFT:
Cairo, the Nile swing bridge, built in 1872, leading to Zamalek Island, ca. 1900.

BELOW:
The Orient Express restaurant car, ca. 1905.

OPPOSITE, TOP:
Egypt, tourists at the Pyramids, ca. 1890.

OPPOSITE, BOTTOM:
Temple Mount, the Dome of the Rock, ca. 1900.

FOLLOWING SPREAD:
Norway, Hardanger glacier, ca. 1900.













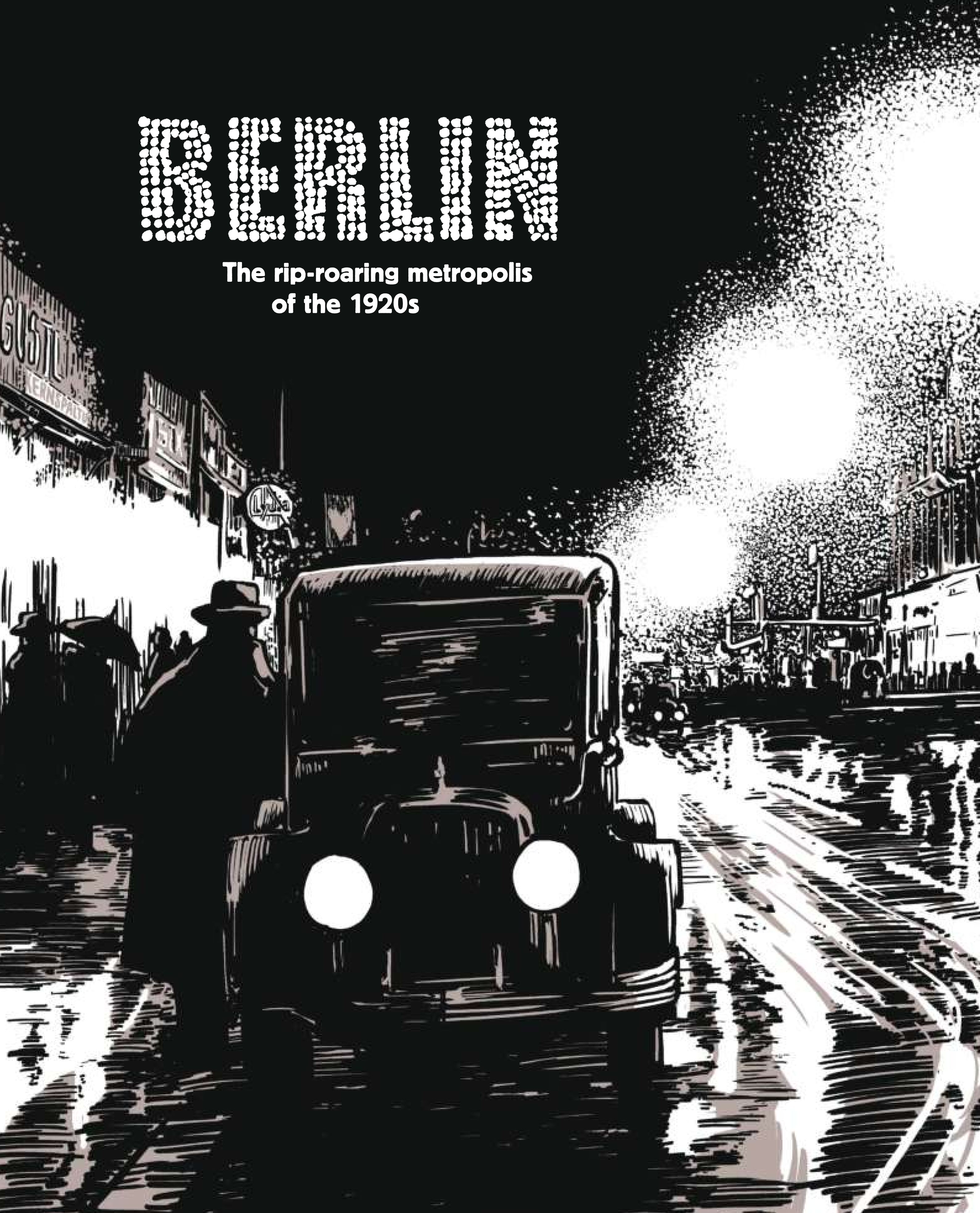
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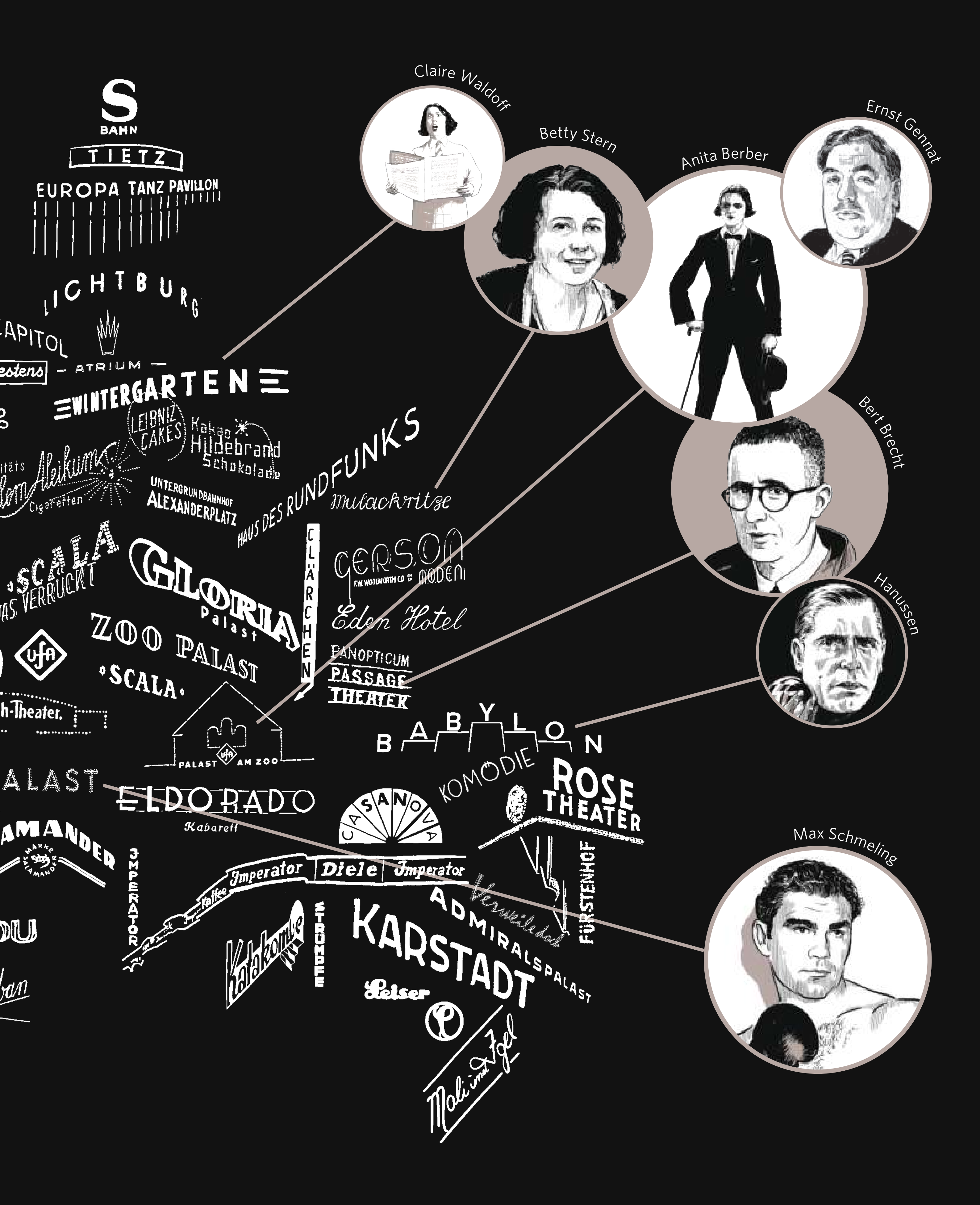
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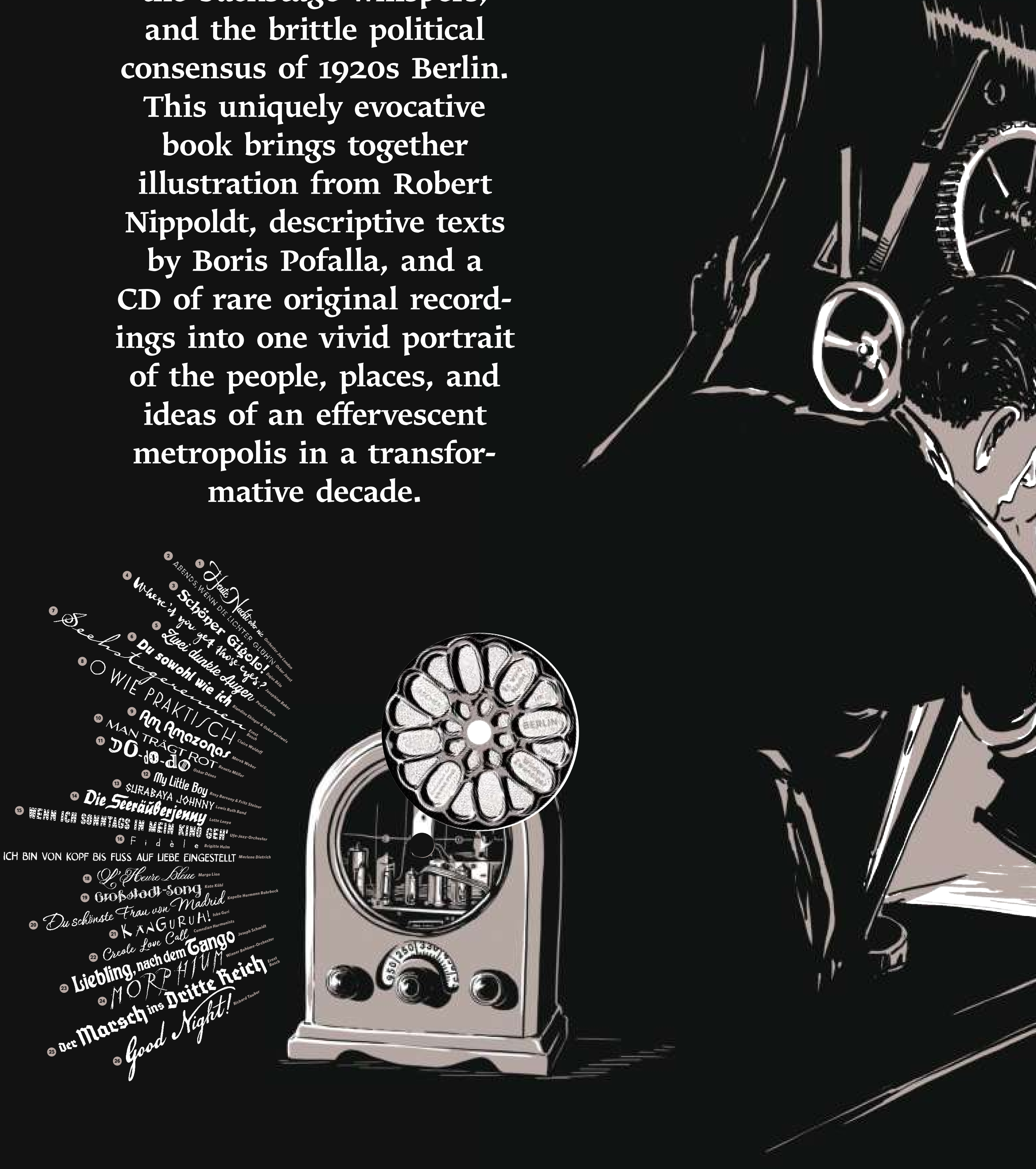


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LUNA-PARK
Licht lockt Leute!
UFA
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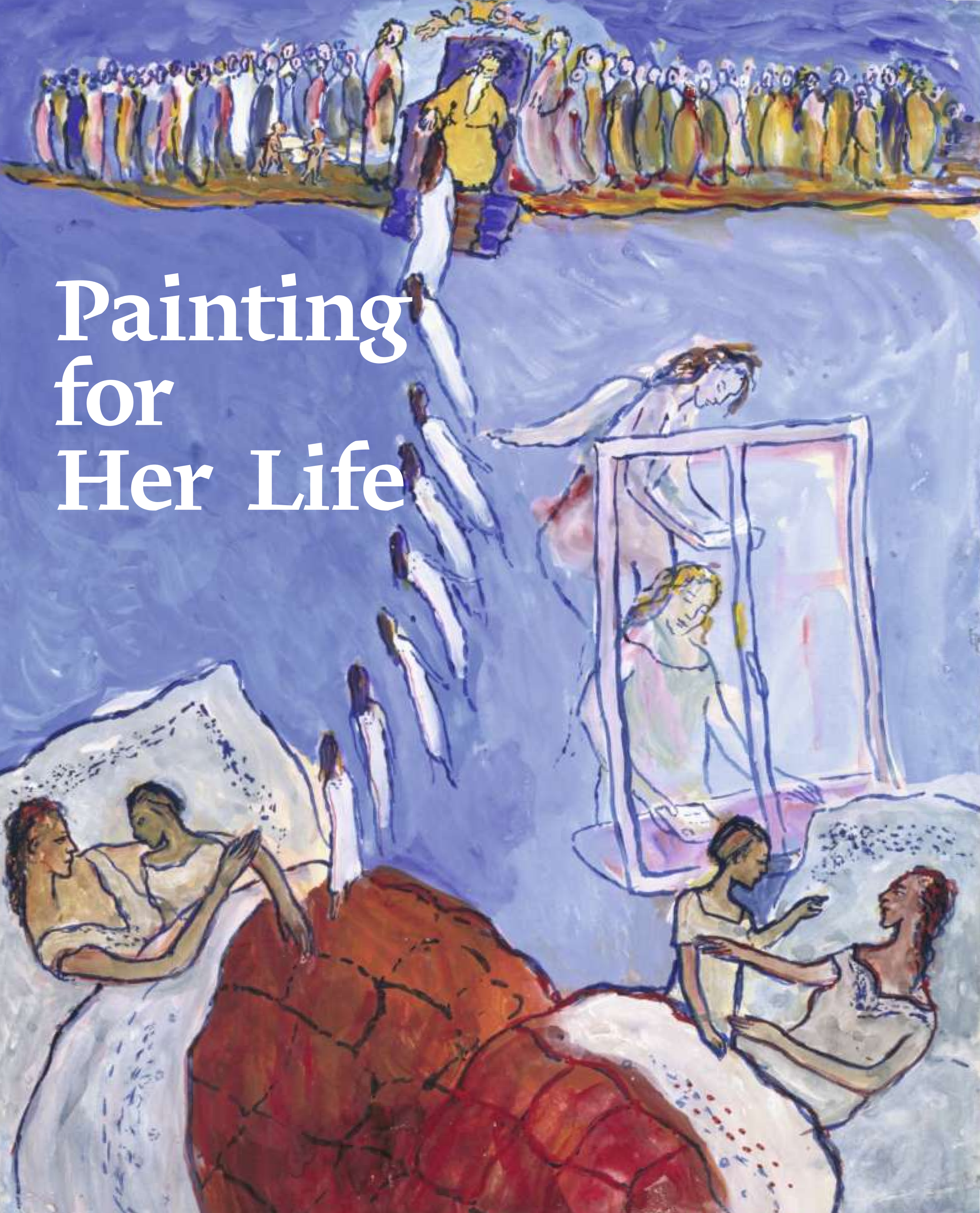
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Painting
for
Her Life

Charlotte Salomon's
artistic feat under the Third Reich

JUDITH BELINFANTE

Among the diverse art works to be produced in the 20th century, *Life? or Theatre?* by Charlotte Salomon (b. 1917, Berlin; d. 1943, Auschwitz) is uniquely all-encompassing. It has been termed a "dramatised autobiography" but also a "semi-autobiography." Its essential subject is the artist's own life in relation to the rise of National Socialism, the encroaching threat of anti-Semitism, and the outbreak of the Second World War. But Salomon uses these developments as a context for an altogether different story. The work is also a vehicle for the author's engagement with herself, and with her determination to avoid the fate of her aunt, her mother, her grandmother, and her great grandmother, all of whom chose suicide as the only way out. Salomon's narrative is only partially chronological; she concentrated instead on seeking out those emotions that had remained concealed from her in the shameful silence of the past.

"… it is the colour that held everything together, as if this had become the keynote of the book, [and] perhaps its very essence lies in its colour."

Dutch printmaker and typographer Willem Sandberg

According to the numbers marked on the sheets of paper, Salomon's work comprises 769 images in gouache, each measuring 32.5 by 25 cm, in addition to 320 pages of text on tracing paper, each of these affixed to the relevant image by means of three narrow strips of gummed paper. *Life? or Theatre?* is divided into three sections: a prologue, a main section, and an epilogue. Salomon supplied the numbering for each section, that of the Prologue being marked on the pages of text on tracing paper, and that of the other two sections marked on the sheets bearing images. Taking into account surviving preparatory studies, sketches, and drafts of text as well as diverse separate sheets, the total comprises 1,299 images in gouache on 966 sheets of paper; 333 of these used on both sides.

Life? or Theatre? is a multilayered work, and its "meanings" may be approached from diverse



OPPOSITE:
Franziska dreaming of a life in heaven with her daughter Charlotte, gouache taken from Life? or Theatre?

RIGHT:
Self-Portrait of Charlotte Salomon, 1940.



OPPOSITE:
Charlotte learns how to paint and to draw from nature.

RIGHT:
Charlotte and her grandparents in Villefranche-sur-Mer, 1939.

BELOW:
Alfred Wolfsohn, Berlin 1932.



ways. There is no sharp distinction between reality and fiction. Salomon combines images, music, and apparently simple language to give expression to her own personal and artistic struggle. At each point she can be found seeking to achieve a balance between that which she wishes to deal with emotionally, that which she is forced to deal with emotionally, and that which she can bear. This process of development takes on a rhythm of its own thanks to the use of repetitions and variations of form and color.

In 1961, when Charlotte Salomon's first exhibition of works was presented at the Museum Fodor in Amsterdam, a modest selection of sheets from *Life? or Theatre?* was shown, along with a number of her other drawings and works in gouache. When, in 1963, *Life? or Theatre?* was first published (with the transcribed text in its original German and in an English version) 80 images were presented, and the title was rendered to include the term "diary." As an inevitable result, Salomon's work was soon being compared with *The Diary of Anne Frank*; and it was assumed that both conveyed the same optimistic attitude to life. Seemingly not wanting to undermine this impression altogether, Charlotte's stepmother, Paula Lindberg-Salomon (b. 1897, Frankenthal; d. 2000, Amsterdam), requested that the text incorporated within the final gouache of Charlotte's despairing grandfather—"Now conclusively take your life, so this babble finally stops."—be removed, and the sheet with Charlotte's own hopeful exclamation on the beauty of the landscape be presented as the last.





There is, in essence, no such thing as the six-sheet "title page" of *Life? or Theatre?: A Singspiel.* Instead it resembles a program. This confronts the viewer immediately with the paradoxical way in which Charlotte sought to make her own feelings at all bearable. A "Singspiel," the term that serves as the work's subtitle, is suggestive of an already old-fashioned sort of frivolous theatrical entertainment, comprising music, song, and spoken dialogue.

"She lived in her own world of light, air, and colors..."
Emil Strauss, 1939

As for the equally baffling main title *Life? or Theatre?*: Charlotte formed the last part in a way that might be (mis-)read as "Teleater?" In so doing she expressly introduced a further level of meaning, a play on words, such as she would employ more and more frequently. The term *teleater*

alludes to the name given to the first opera glasses that were marketed by the Zeiss company until the late 1920s. Employed by Charlotte as a metaphor, in the early 1940s, she was looking back on her own life from a certain distance, as if she were observing it enacted upon a stage, and was making use of opera glasses to bestow sharper clarity on what she saw. Was she devising this artistic work in the hope of being able to answer questions she had always asked herself? There are two further gouache images on which the title is to be found: the last sheet and the corresponding sheet of tracing paper. This text reads: "And from that came: Life or Theatre???." In the corresponding image we see the artist painting, dressed in a swimming costume, her gaze fixed on the sea. On her back, which is turned towards us, we read the words "Life or Theater." Here the title dispenses with its question marks. Does that mean that the artist had at last found the peace that she had sought?

"Do you know that sometimes you can look devilishly beautiful?"

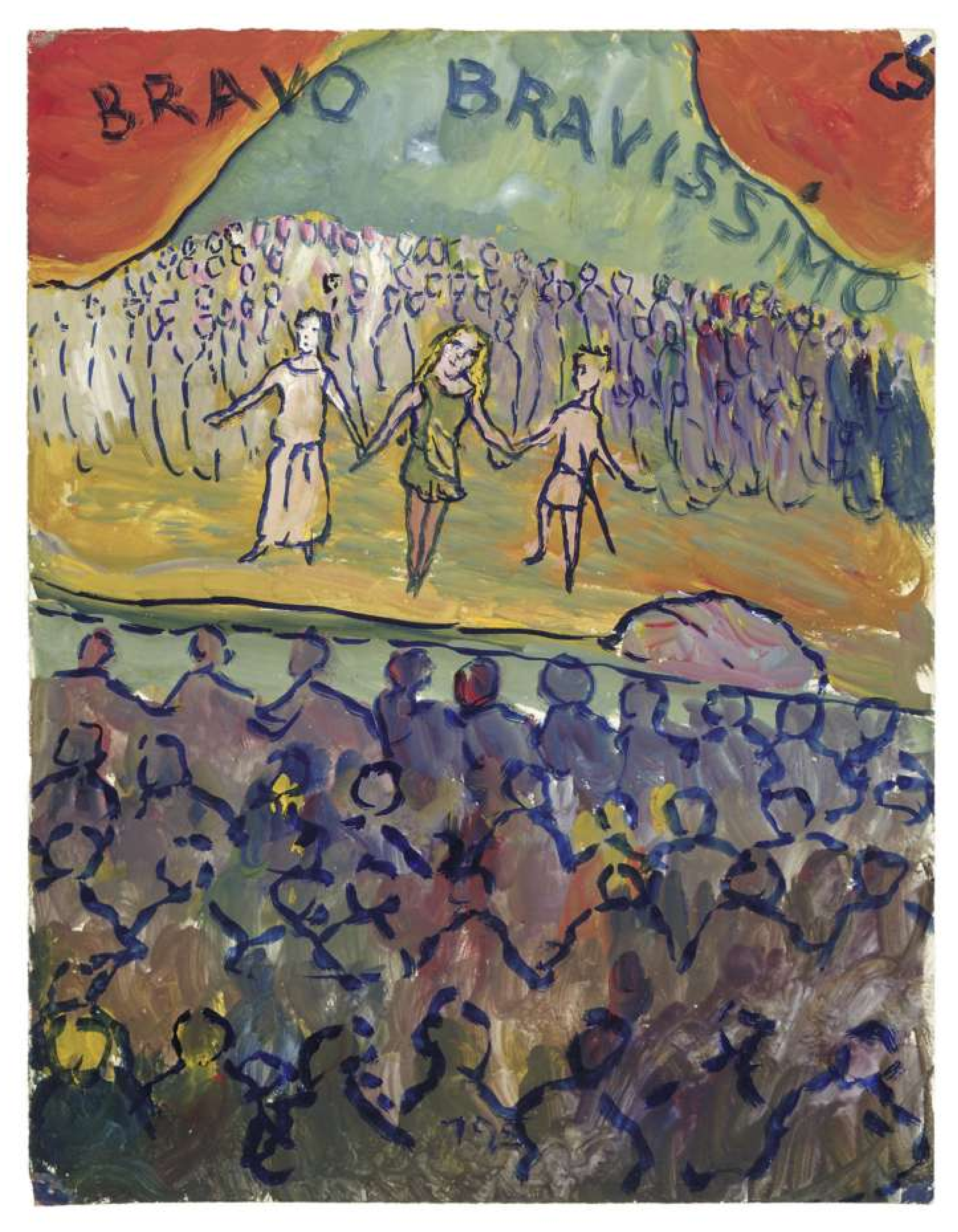
Daberlohn to Paulinka
in *Life? or Theatre?*

Charlotte did not sign any of her gouache images with her full name, using instead the initial "C" entwined with the initial "S." This monogram initially occurs on the cover of the "program," where it is enclosed within a yellow and blue line, which is itself enclosed between the words "Ein Singespiel." There is no doubt that "CS" is the author as she indeed describes herself on the sixth and last page of the program. An inscription in the program indicates that the work as a whole is dedicated to Ottilie Moore.

It is on the program's third page that the "the tricolored Singspiel"—featuring the primary tones red, yellow, and blue—properly begins. Research has revealed that all the colors employed by Charlotte in *Life? or Theatre?* are derived from these three primary tones. Occasionally, white is added to lighten certain colors. Black, on the other hand, is never used. The colors are true, the paint of good quality, and this is also true of the paper, with the exception of only 49 sheets (none




AUSBEBEN KÖNNEN
IHR KOPF ENTHÄLT WIE JA AUCH IHRE STIMME ZU GLEICHER ZEIT
NLICHES UND WEIBLICHES IN EINER VOLLKOMMENHEIT IN DER ICH ES NIE VORHER SAH
DER MIR KAM - BEI DER BETRACHTUNG
DER TENÖRE MIT DEN HÖHEN FISTELTÖNEN WIE RICHARD TAUBER


BRAVO BRAVISSIMO



PREVIOUS SPREAD:
Daberlohn's Reflections on Art.

OPPOSITE:
Paulinka bows at the end of the opera Orpheus and Eurydice.

LEFT:
Last page of Life? or Theater?
Charlotte painting in front of the sea.

of these being numbered). Charlotte's division of her work into a prologue, a main section, and an epilogue is emphasized through the use of a different color for the figures appearing in each.

It is by no means difficult to relate the characters of the "Singspiel" with their real-life models, not least on account of the meaningful, (semi-)onomatopoeic pseudonyms that Charlotte has given to each of them.

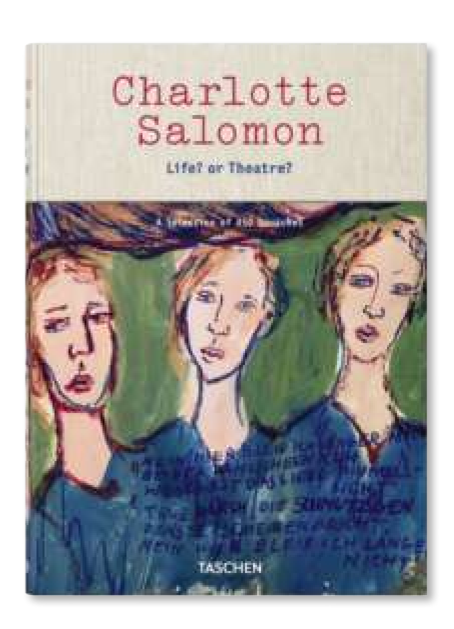
> **"The person is sitting by the sea. He is painting. A melody suddenly comes into his mind. As he begins to hum it, he notices that the melody matches exactly what he is trying to put to paper."**
>
> Charlotte Salomon, *Life? or Theatre?*

Her grandparents become "Dr. and Mrs. Knarre—a married couple." The German term "Knarre" means a rattle, a small musical instrument that, through a turning movement, may be induced to emit a scraping sound, devoid of resonance or harmony, and which cannot be played alongside other instruments.

The fictional versions of the Knarres' "daughters Franziska and Charlotte" retain their own real-life first names and identities. The family name "Knarre" is not used together with those first names. As yet, no photograph of either of these two women has been discovered.

Charlotte's father becomes "Dr. Kann—a physician." She herself becomes "Charlotte Kann—his daughter"; the artist appearing within her own work. Like her mother and aunt, she retains her own name. The German term "Kanne" means jug with a lid, here doubtless intended as a symbol of a withdrawn personality—be it Charlotte's or her father's. Or perhaps we may be inclined to read "Kann" as in the singular, first and third person, present tense form of the verb "können" (can): to be able to.

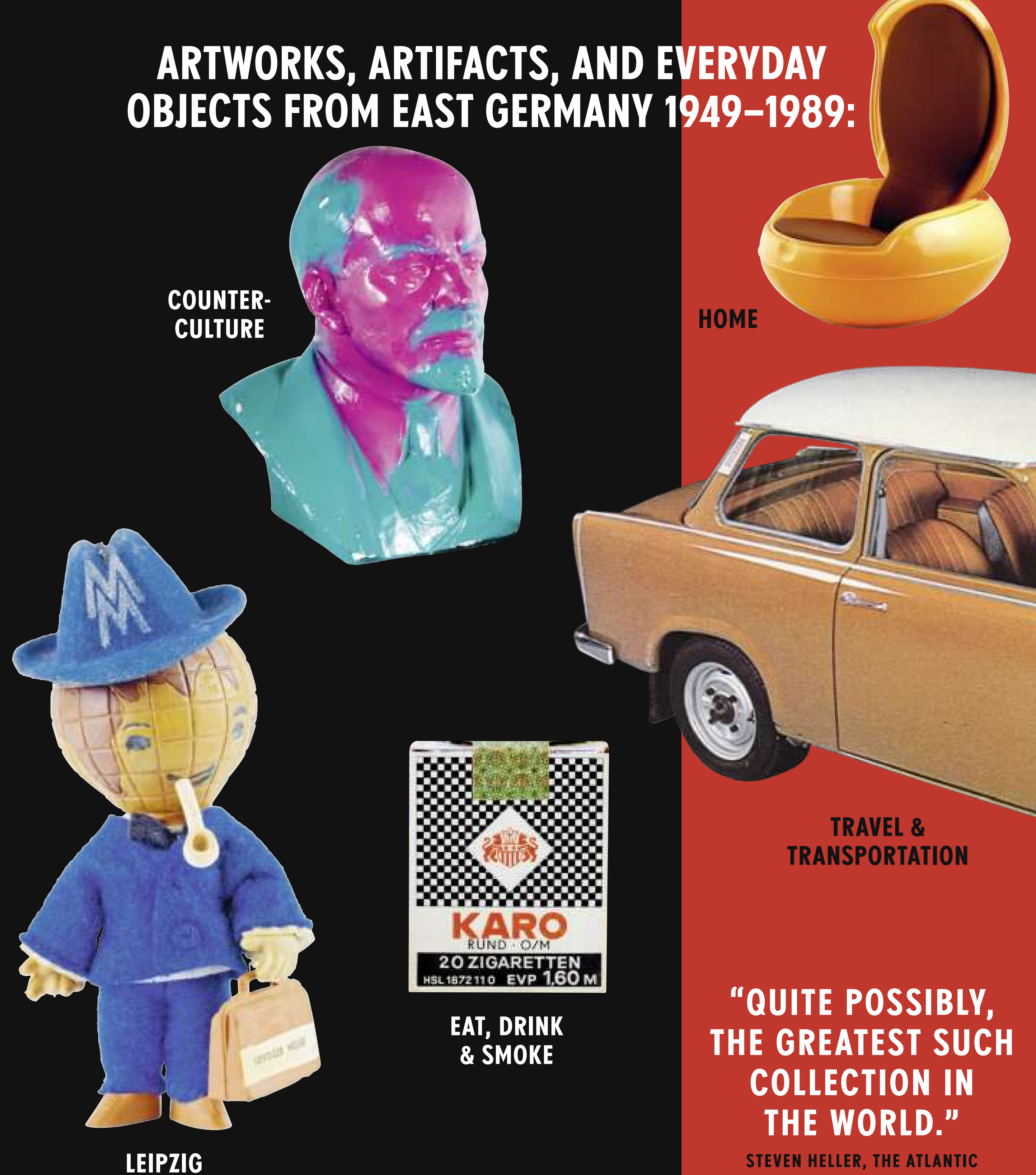
Charlotte's stepmother, Paula Lindberg-Salomon, becomes "Paulinka Bimbam—a singer." This name conveys its owner's profession through its distinctive sound. Alfred Wolfsohn, as he appears in the main section, is "Amadeus Daberlohn—a singing teacher," of whom Charlotte is greatly enamored. The first name clearly alludes to Mozart while the surname hints at a lack of income.



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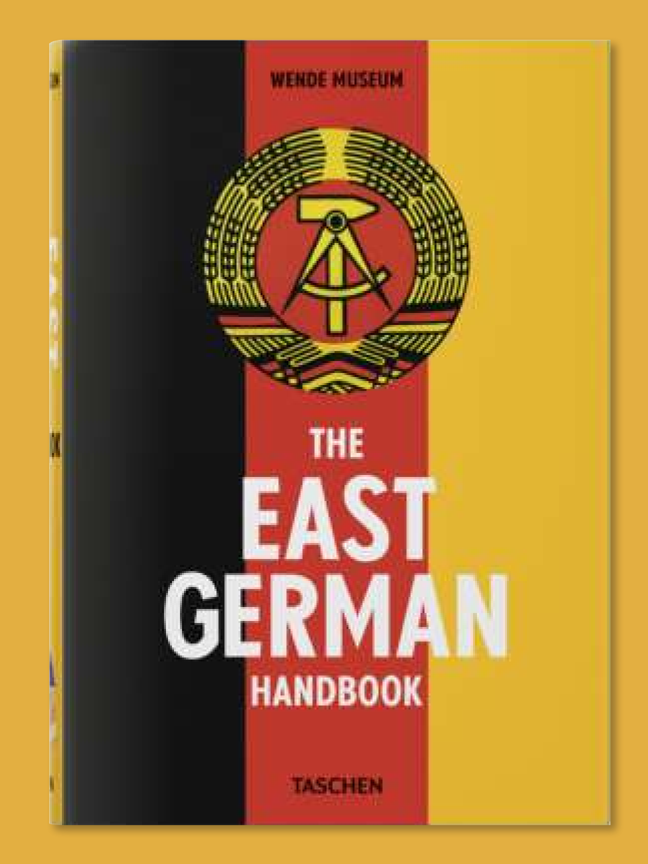




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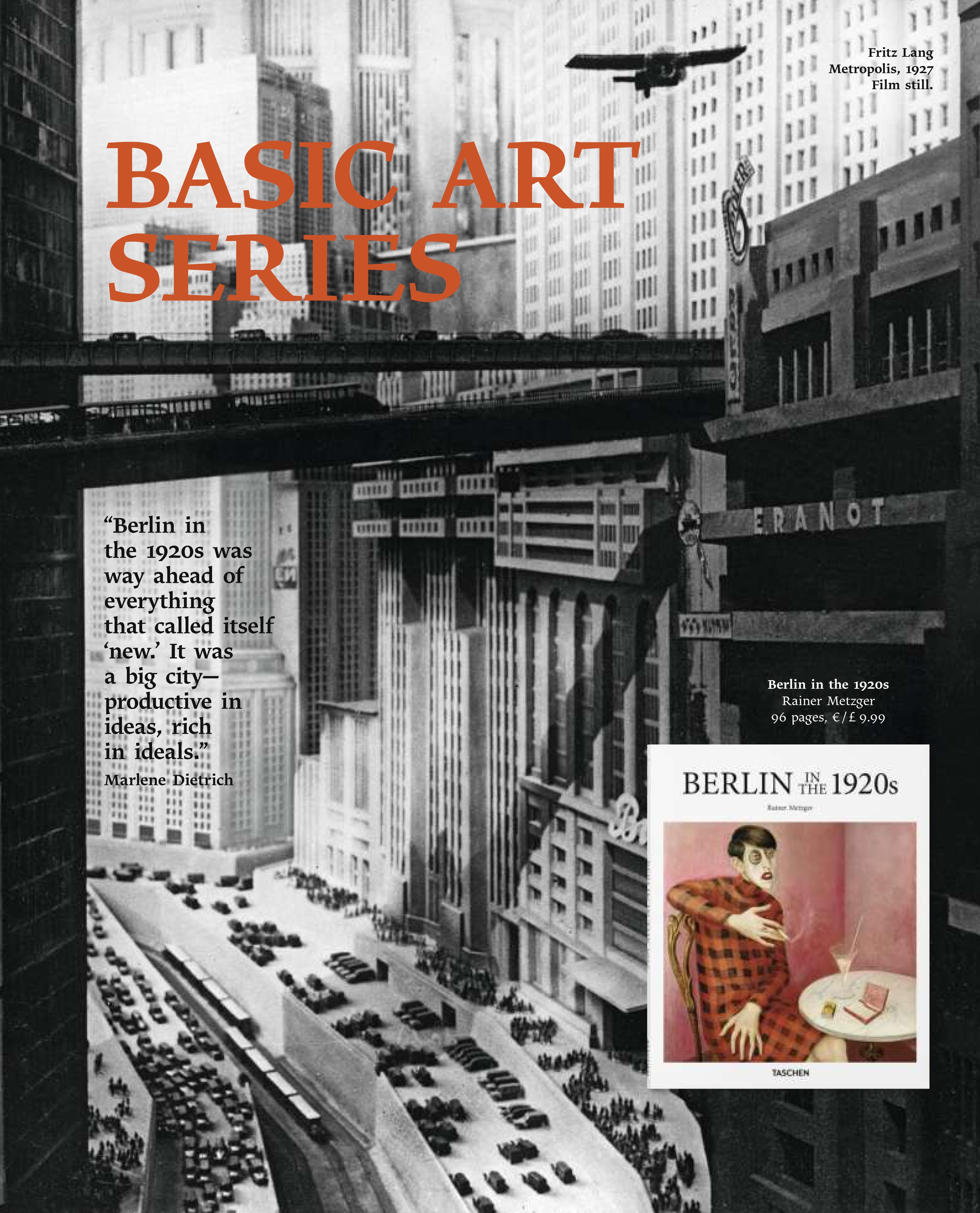


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Gio Ponti with two of his Superleggera, Milan, 1950s.


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Fritz Lang
Metropolis, 1927
Film still.



THE COMPLETE KLIMT

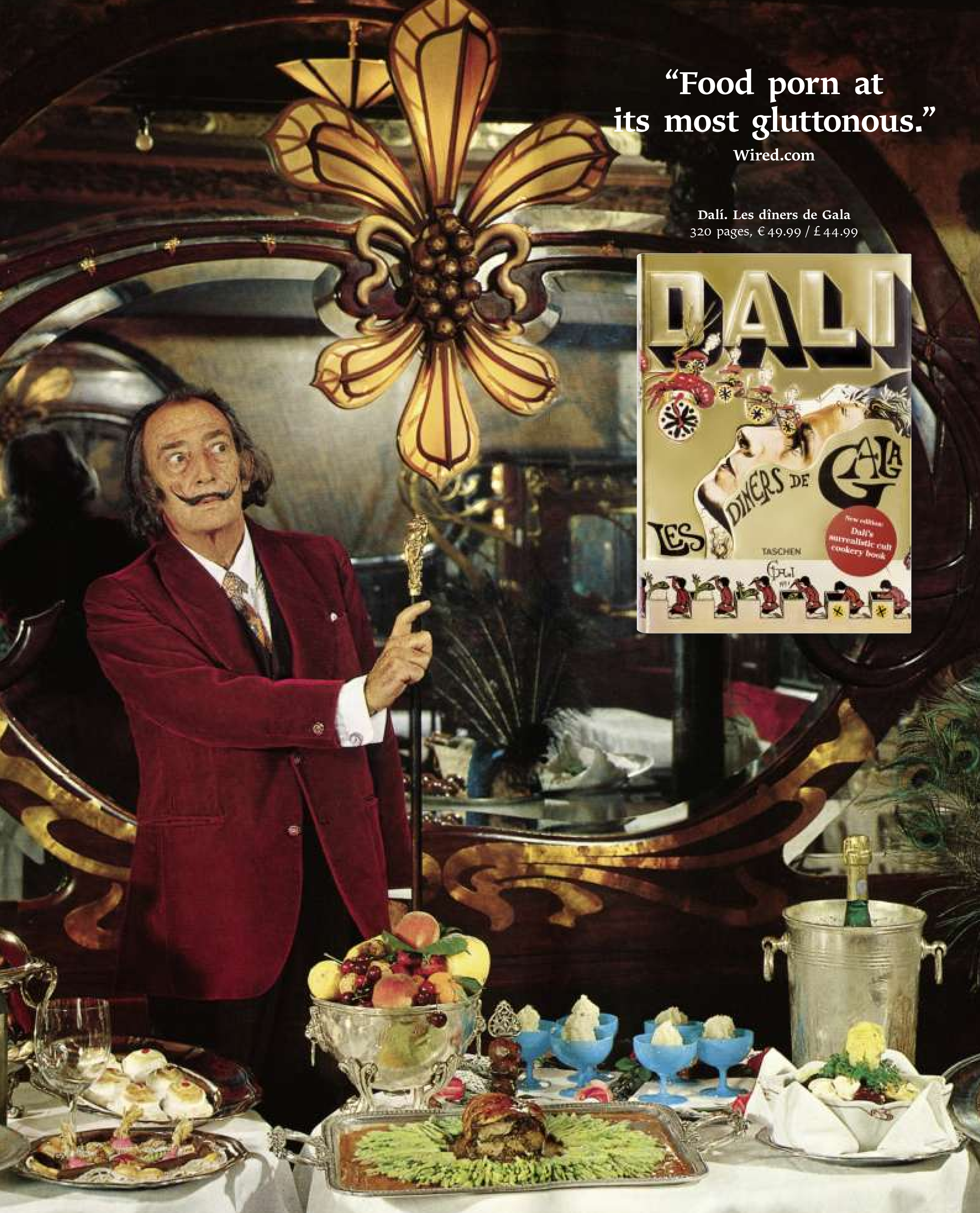
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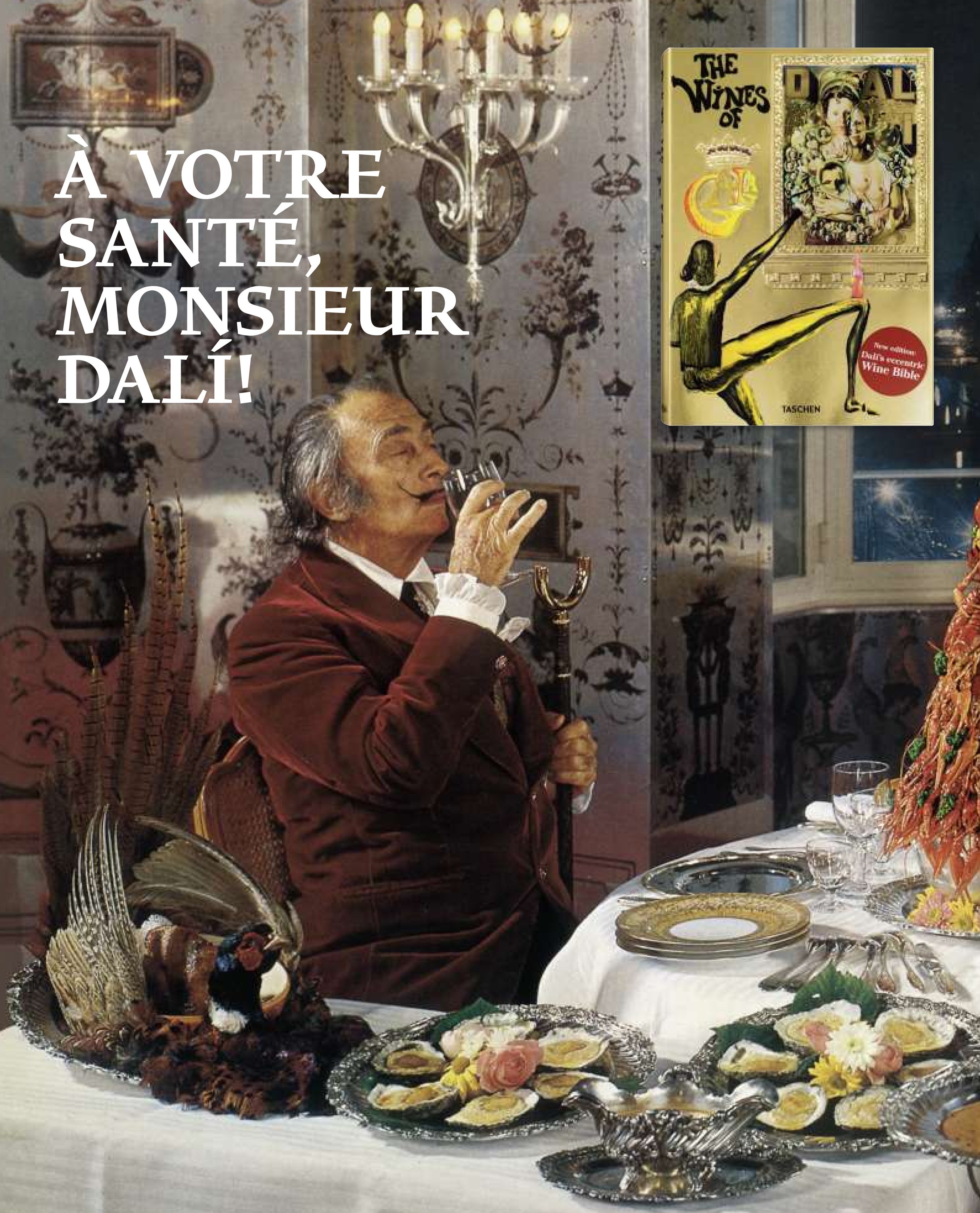
London Evening Standard

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Gustav Klimt with Therese Flöge and her daughter Gertrude, 1912, on the jetty in front of the Villa Paulick in Seewalchen on Lake Attersee.


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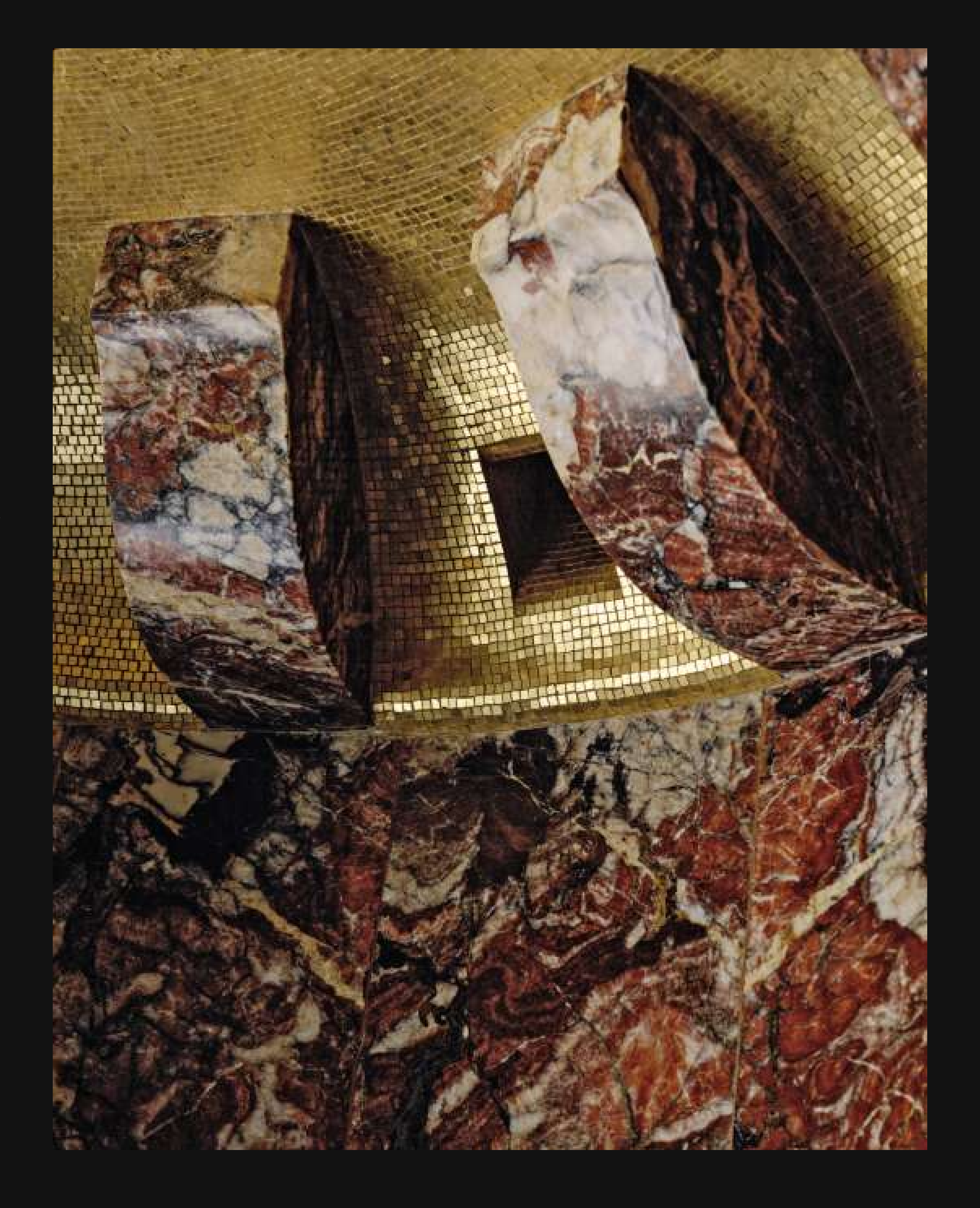
KURIER



PREVIOUS SPREAD:
Flóris Korb & Kálmán Giergl – Zene Akadémia (Ferenc Liszt Music Academy), Budapest, Hungary, 1904–07. Staircase handrail with big ceramic decoration ball.

OPPOSITE:
Lluís Domènech i Montaner – Palau de la Música Catalana, Barcelona, Spain, 1905–08. Skylight in the main hall.

RIGHT:
Adolf Loos, Villa Karma, Clarens (Montreux), Switzerland, 1904–06.









PREVIOUS SPREAD:
Victor Horta – Maison et Atelier Horta, Brussels, Belgium, 1898–1900. The mirrors on the opposing walls of the staircase enlarge the space with an unsettling effect.

OPPOSITE:
Charles Rennie Mackintosh – Hill House, Helensburgh, Scotland, 1902–04. Stained glass on the staircase.

RIGHT:
Giovanni Michelazzi – Villino Broggi-Caraceni, Florence, Italy, 1910–11. Staircase hall, handrail with decorative dragon.



THE ARTS AND CRAFTS MOVEMENT IN GREAT BRITAIN

THE VIENNESE SECESSION

THE WORKSHOPS IN GERMANY

ART NOUVEAU IN FRANCE AND BELGIUM

SPANISH MODERNISMO

ITALY’S ART NOUVEAU

EASTERN EUROPEAN TRADITIONS





OTTO
WAGNER

STADTBAHNSTATION KARLSPLATZ,
ANKERHAUS,
MIETSHAUS LINKE WIENZEILE,
MAJOLIKAHAUS,
POSTSPARKASSENAMT,
KIRCHE AM STEINHOF,
KAISERBADSCHLEUSE,



“Europe’s buildings of the fin de siècle are luxurious and playful, smartly computed and often pompously over the top. Keiichi Tahara perfectly captured the enchantment of this eccentric era.”
AD



"Some fin-de-siècle architects created buildings of such vibrancy that viewers were transported to a magical world of dreams and fairy tales."

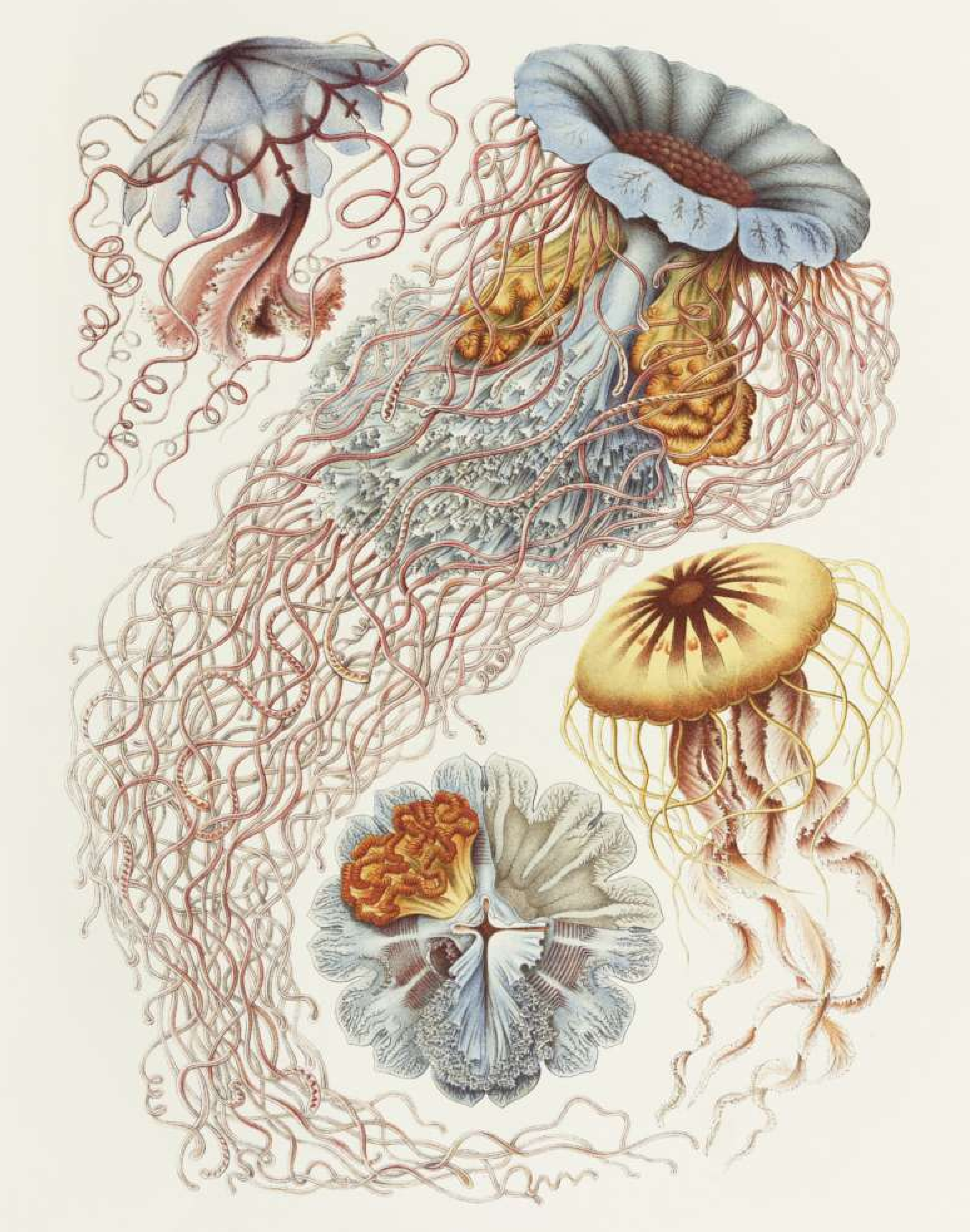
Riichi Miyake

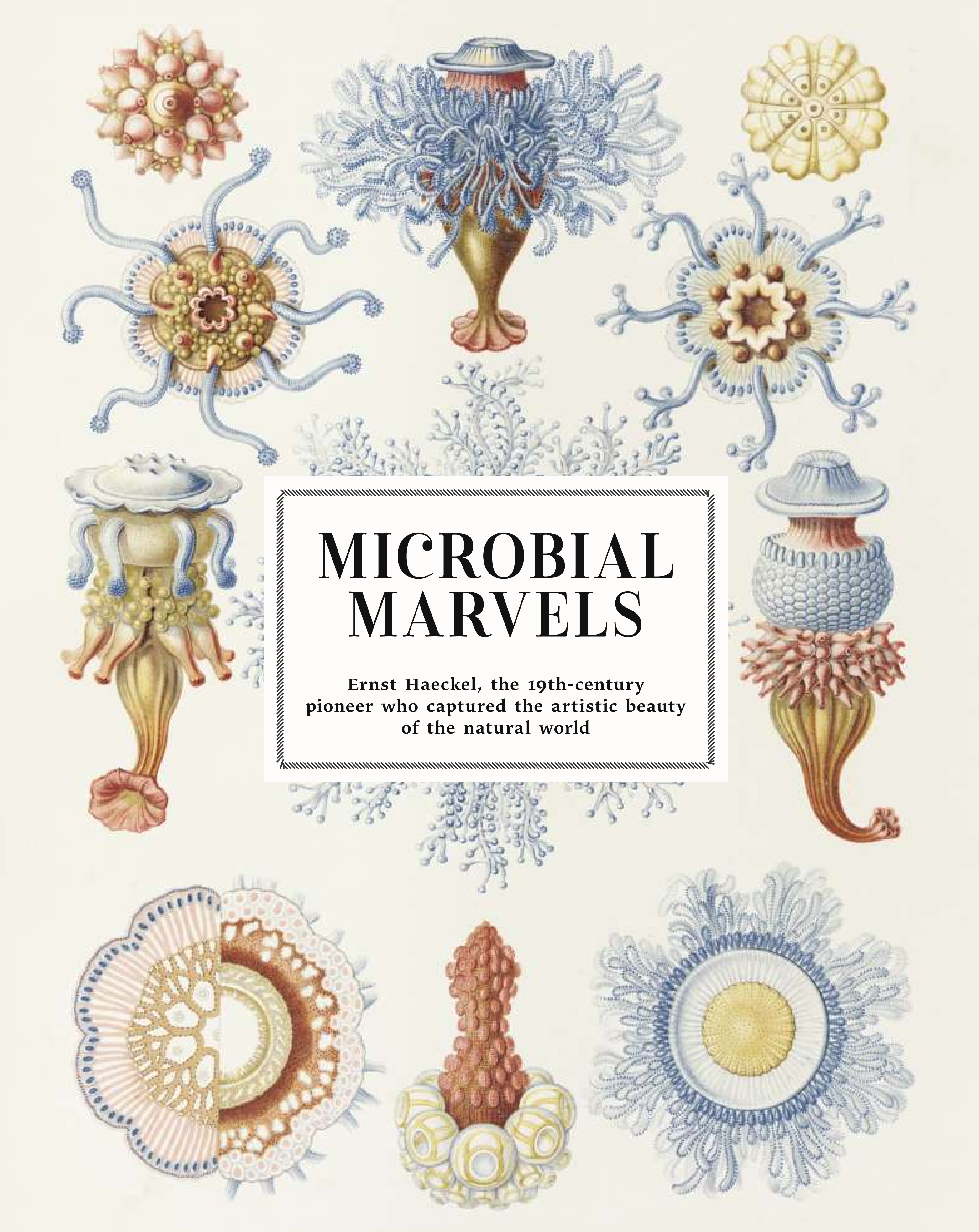


With a meticulous sensibility for light and detail, Keiichi Tahara captures Europe's finest Art Nouveau architecture. This three-volume set includes more than 500 of his photographs, interspersed by resplendent gold pages. Through the works of Gaudí, Horta, Hoffmann, and more, this is a collection of majestic aura, brimming with the unique spirit of the fin-de-siècle.

XL

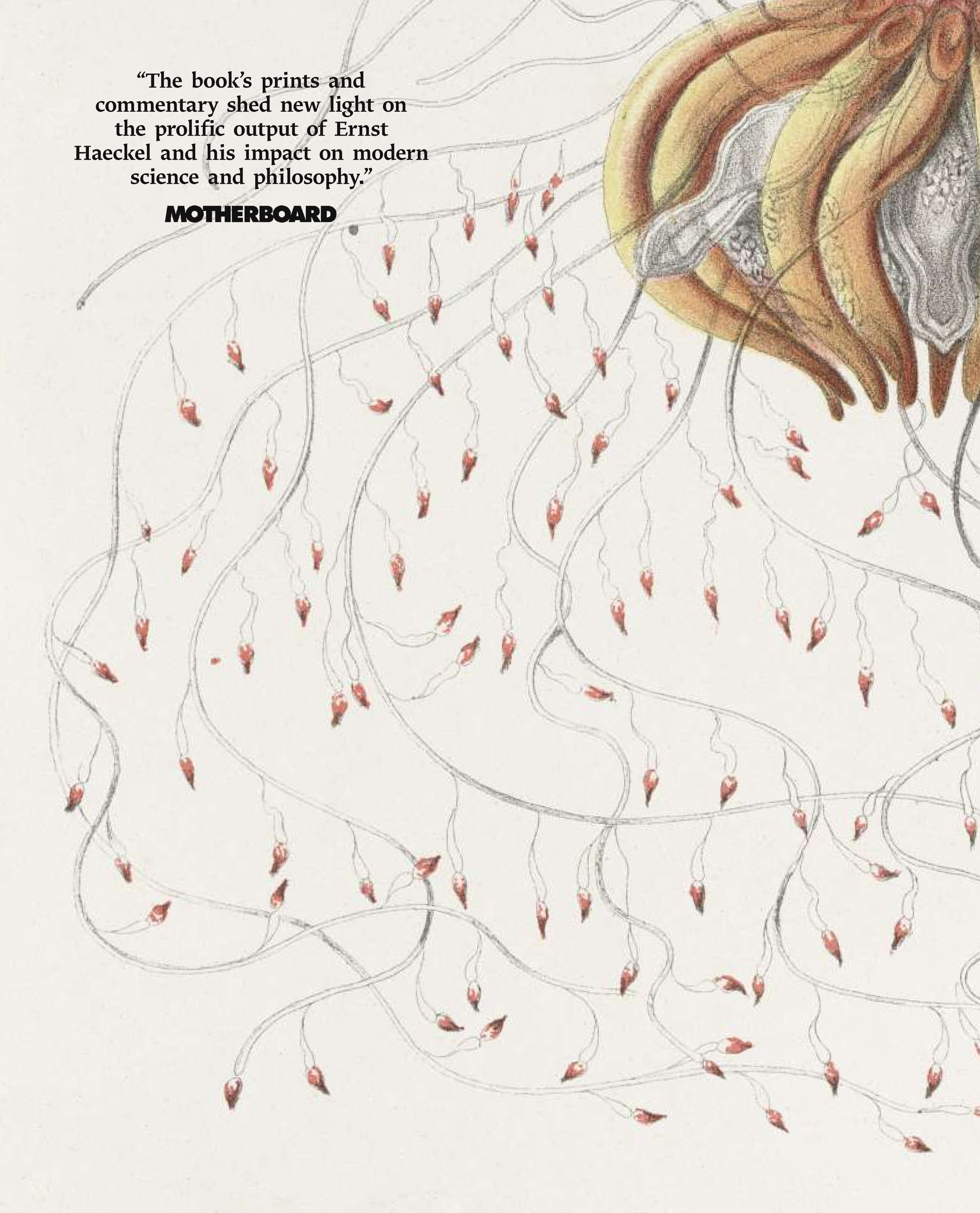
Keiichi Tahara.
Architecture Fin-de-Siècle
Numbered Edition of 10,000 copies
3 volumes in slipcase, 966 pages,
€/£ 250





MICROBIAL MARVELS

Ernst Haeckel, the 19th-century pioneer who captured the artistic beauty of the natural world



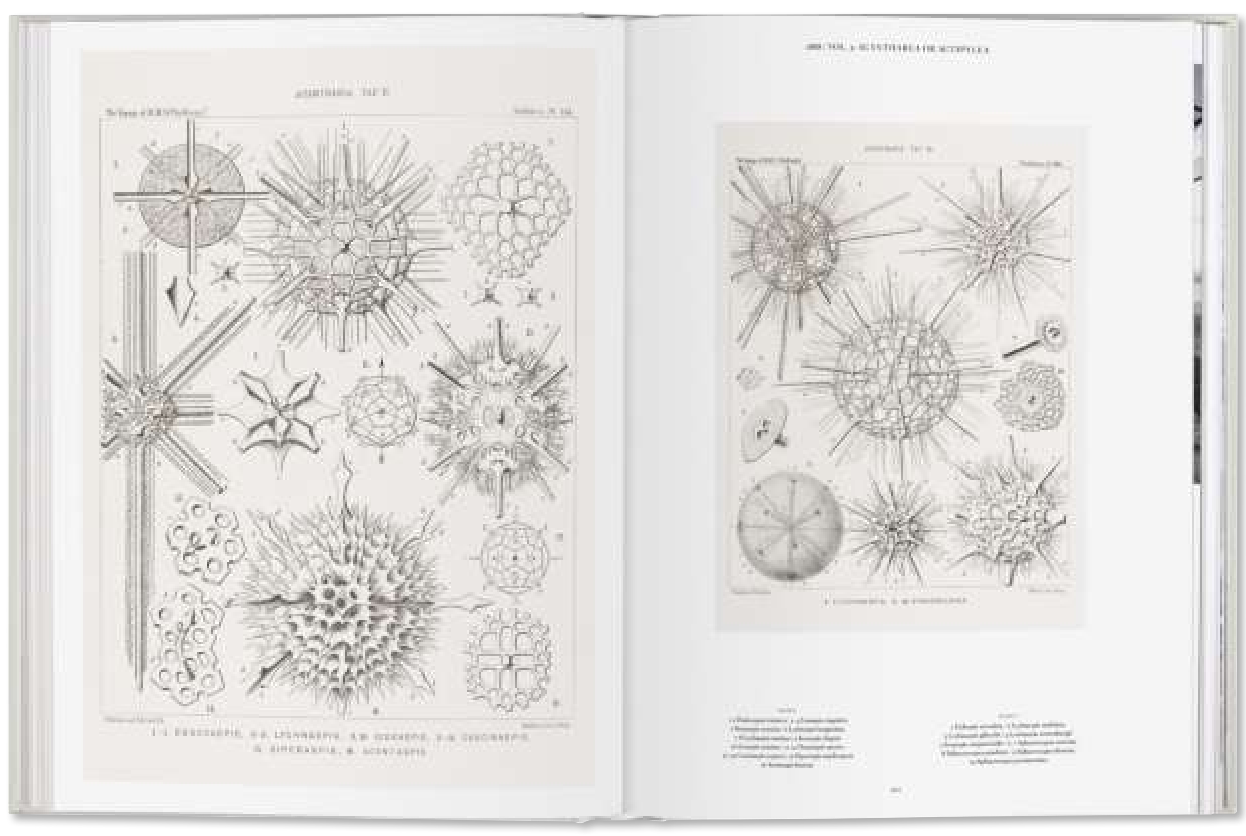
“The book’s prints and commentary shed new light on the prolific output of Ernst Haeckel and his impact on modern science and philosophy.”

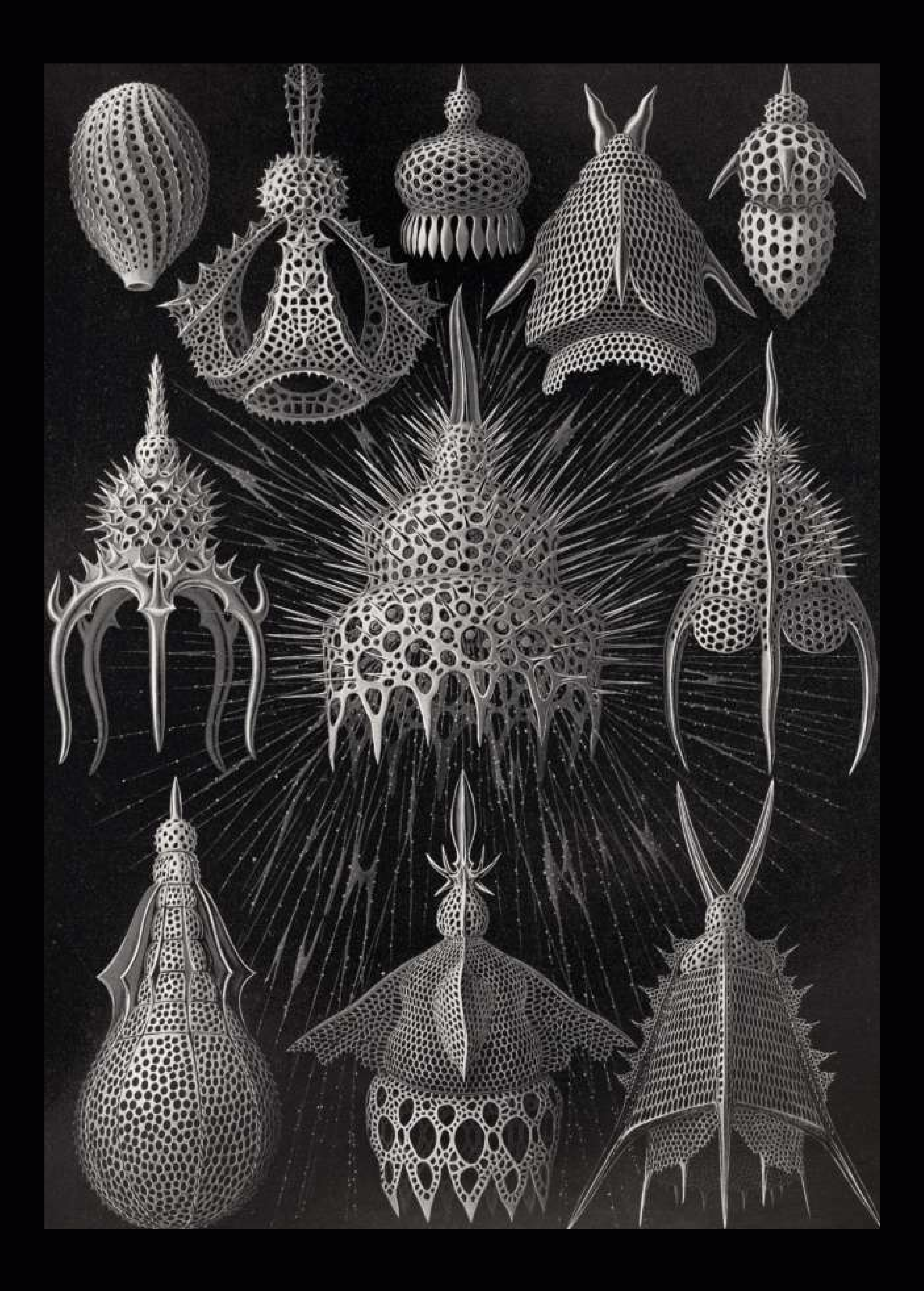
MOTHERBOARD



Physophora magnifica (detail)
From: *The Evolution of the Siphonopharae*

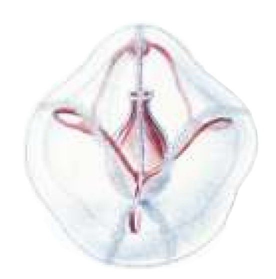
FOLLOWING PAGE:
Radiolarians
From: *Art Forms in Nature*

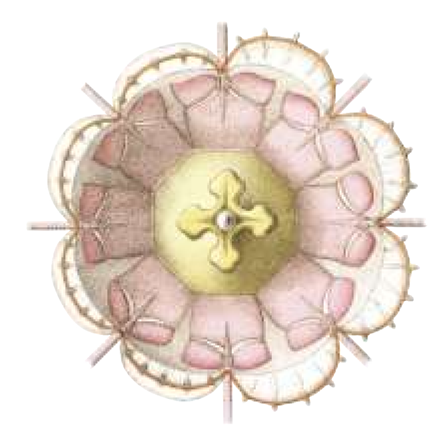






Images for display and prepared specimens for Haeckel's 1907 lecture at the Volkshaus, Jena, on "The Problem of Man and the Higher Animals as Classified by Linnaeus" (detail).





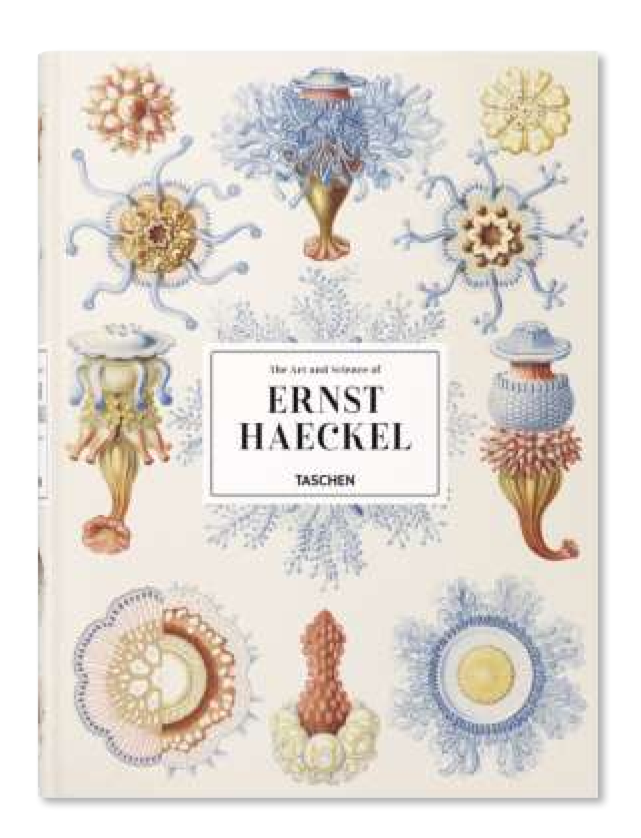


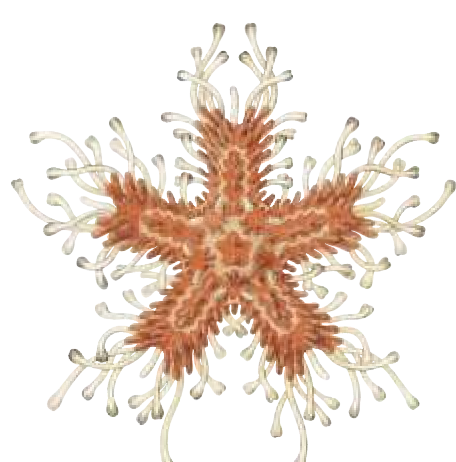
“Nature generates from her womb an inexhaustible cornucopia of wonderful forms, the beauty and variety of which far exceed the crafted art forms produced by human beings.”

Ernst Haeckel

Discover Ernst Haeckel, the 19th-century artist-biologist who found beauty in even the most unlikely of creatures. This collection features 450 prints from his most important publications, including the majestic *Kunstformen der Natur* and his extensive catalogues of marine life. As biodiversity is evermore threatened, these exquisite images are a scientific, artistic, and environmental masterwork.



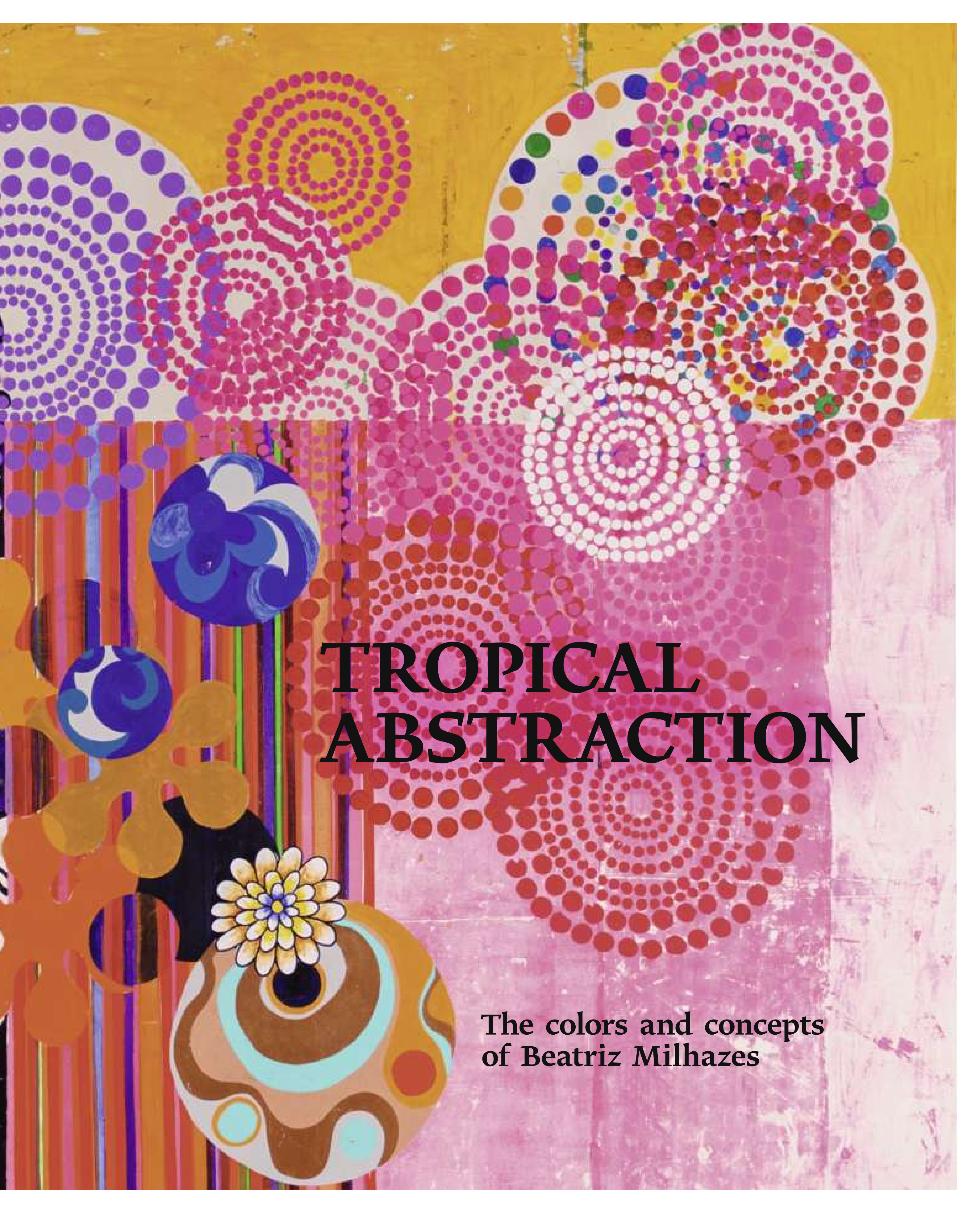




XXL

The Art and Science of Ernst Haeckel
704 pages, €/£ 150




TROPICAL
ABSTRACTION
The colors and concepts
of Beatriz Milhazes



“My interest in abstraction is about creating a world that comes from reality, but only exists in art, and that yet could change our perspective of the world.”

Beatriz Milhazes



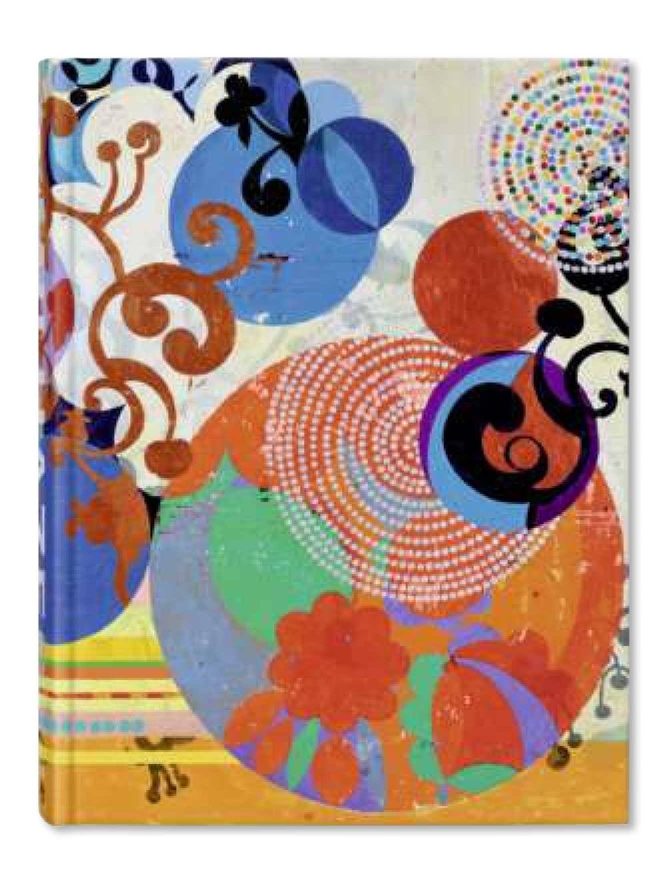
PREVIOUS SPREAD:
O Diamante, *2002*

RIGHT:
Beatriz Milhazes in her studio, Rio de Janeiro 2013. Photo: Christian Gaul.

OPPOSITE:
Popeye, *2007–2008*



Mango and Passion Fruit in Lilac and Violet
Silk-screen print, 50 x 55.5 cm, work exclusive to the Art Edition of the book (No. 1–100).



As vibrant as her unique visual language, this monograph presents the work of Beatriz Milhazes, the Brazilian painter who fuses modernist abstraction with the colors and light of her native country. With over 280 paintings, a long conversation piece, and a poetic dictionary of key motifs, the book explores all of the artist's work phases in their full splendor and meaning.

XXL

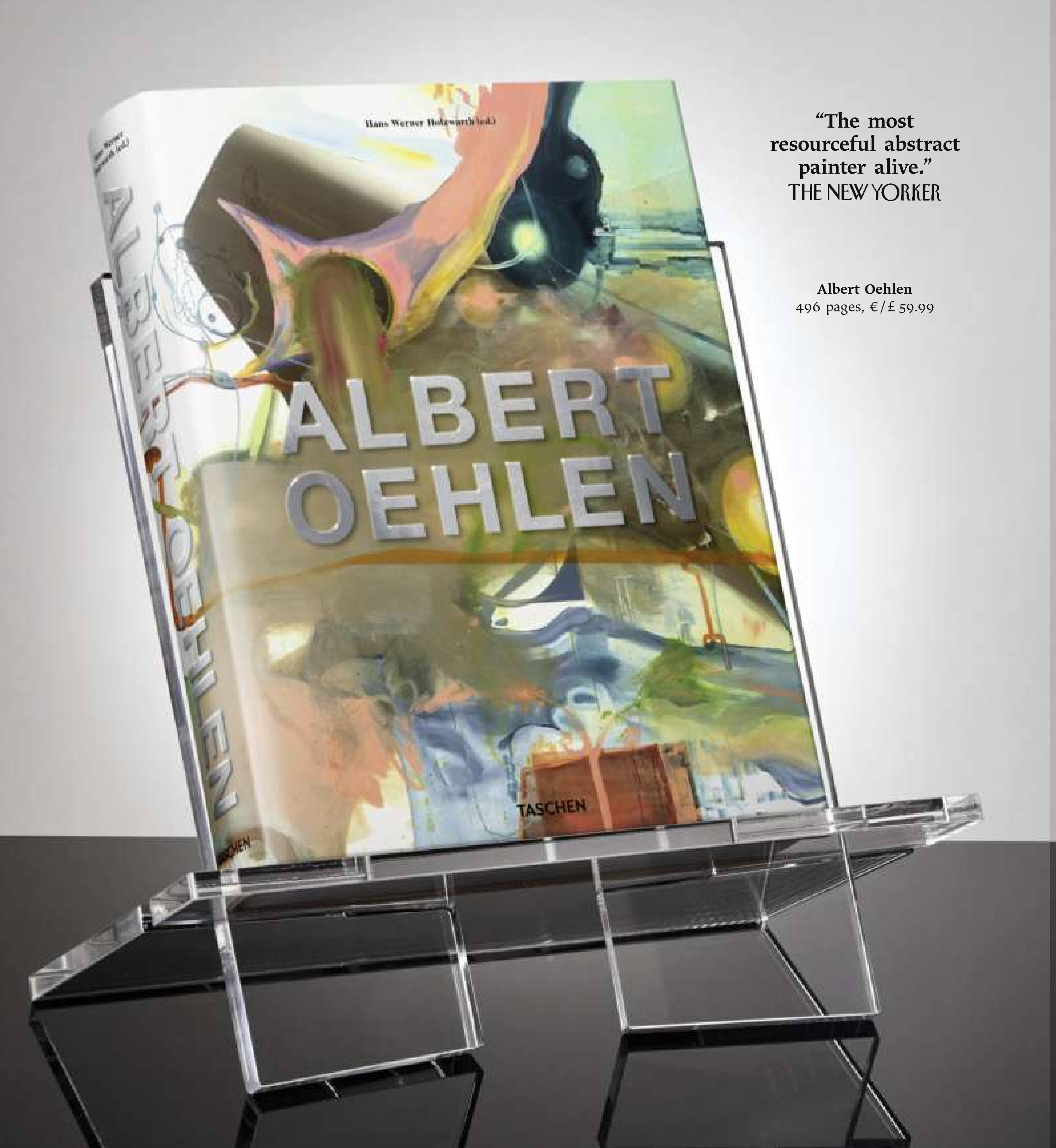
Beatriz Milhazes
Collector's Edition (No. 101–1,100),
numbered and signed by
Beatriz Milhazes
480 pages, € 750 / £ 650

Art Edition (No. 1–100) with
a silk-screen print
signed by Beatriz Milhazes
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A COMPREHENSIVE SURVEY OF ALBERT OEHLEN'S ART



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"This remarkable book gives stay-at-homes a chance to see all of Rivera's surviving murals, on a reduced scale of course, but in great detail and with charts to identify the characters who mill about in these enormous compositions."

Daily Mail

XL

Diego Rivera.
The Complete Murals
640 pages, €/£ 59.99
(Original edition € 150 / £ 135)



Miley Cyrus: I Walk Out of My Prison, *2017*



DAVID LACHAPELLE'S FINAL PROJECT, 10 YEARS IN THE MAKING



Earth Laughs in Flowers:
Rite of Spring, *2008-2011*



Lady Gaga:
Do you want love or do you want fame, *2009*



Airistocracy:
Clouded Minds, *2014*



Sergei Polunin:
Take Me to Church, *2015*



"Of all the photographers inventing surreal images, it is Mr. LaChapelle who has the potential to be the genre's Magritte."

Richard Avedon



Self Portrait as a House, *2013*



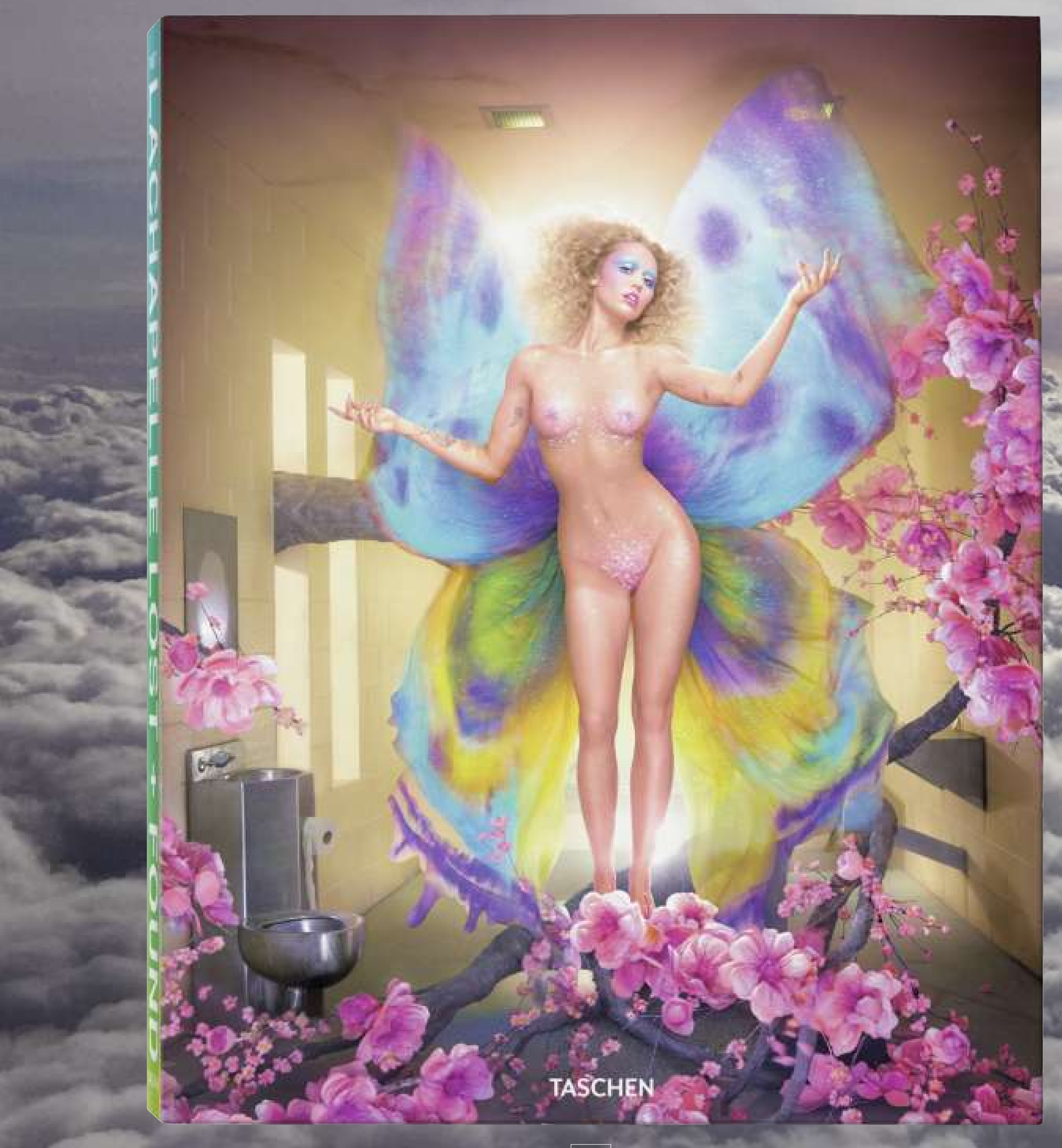
Paris Jackson:
What her father taught her – this beautiful daughter, *2017*



Michael Jackson:
Oh Happy Day!, *2007*

DAVID LACHAPELLE
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The Most Dramatic Release



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Lost + Found. Part I
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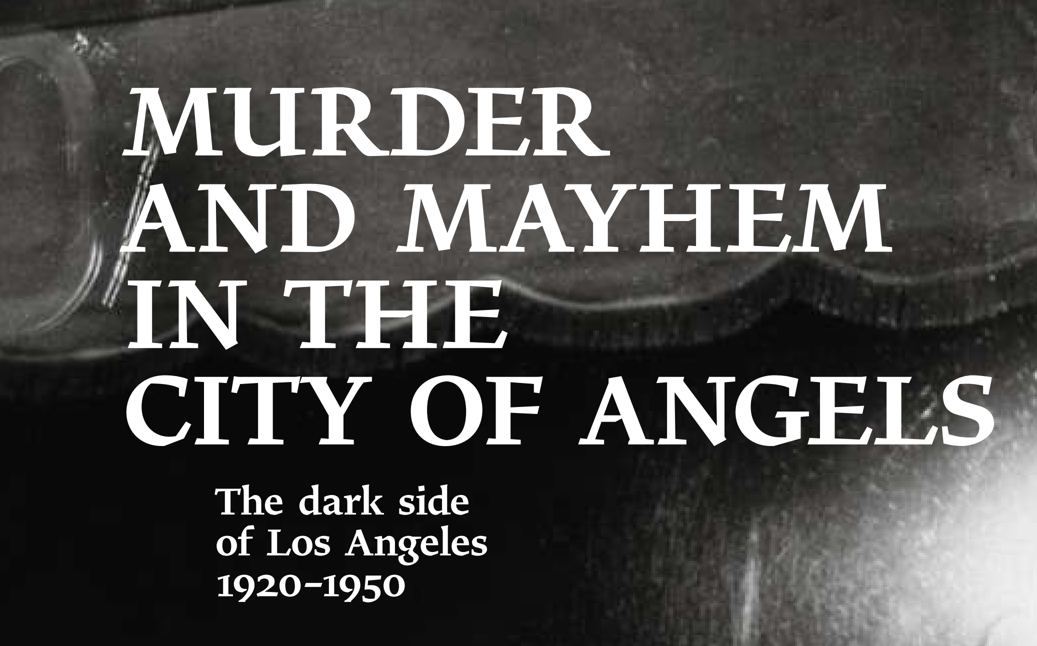


"Almost from its start, Los Angeles had a reputation as a hellhole. In the mid-1800s the city was filled with murderers, vigilantes, thieves, and prostitutes. Streets were rutted paths where mongrel dogs roamed and dead animals were dumped."

Jim Heimann

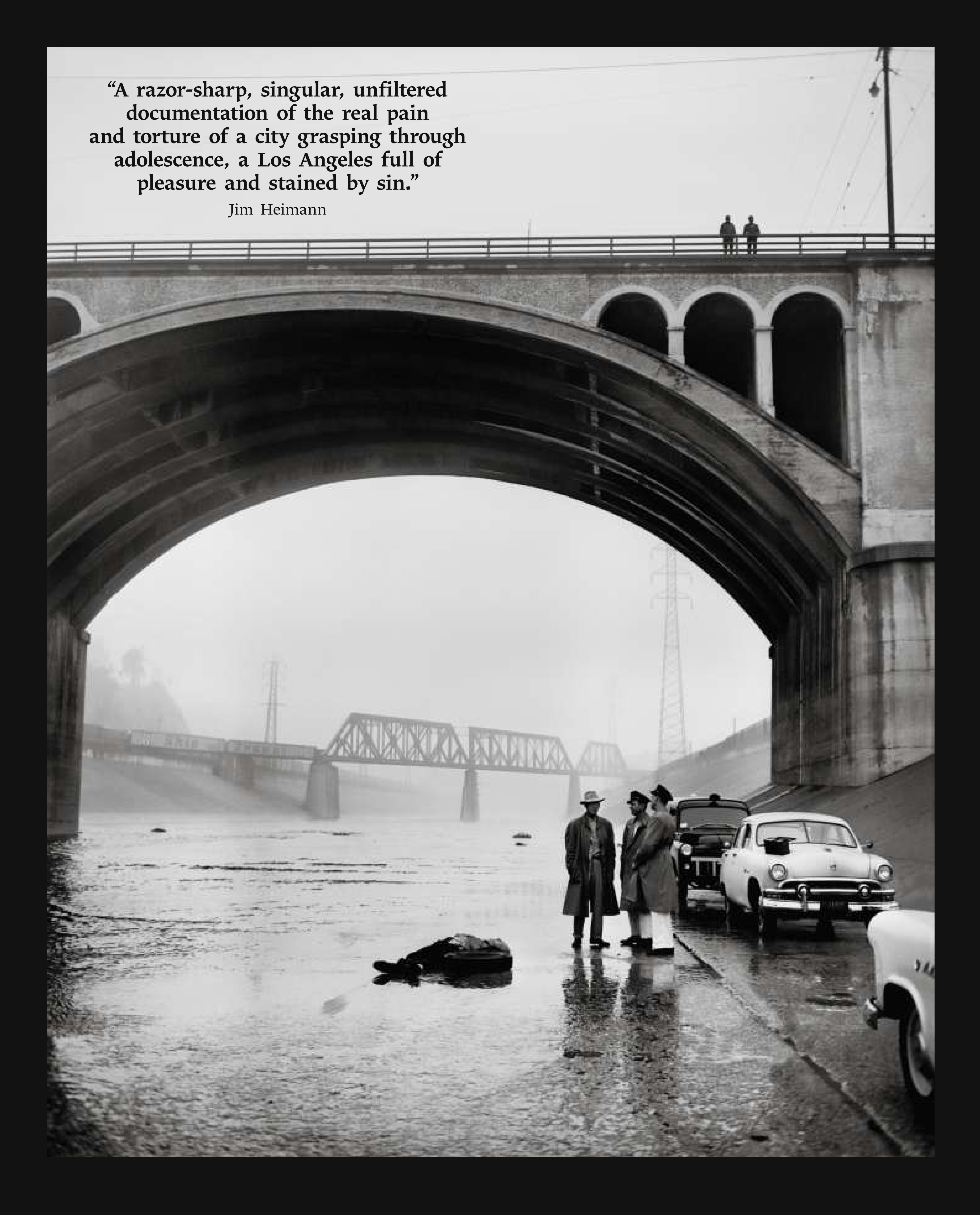
A cop and onlookers stare through the bullet-riddled window of a crime scene, ca. 1953.

MURDER AND MAYHEM IN THE CITY OF ANGELS



The dark side
of Los Angeles
1920–1950





“A razor-sharp, singular, unfiltered documentation of the real pain and torture of a city grasping through adolescence, a Los Angeles full of pleasure and stained by sin.”

Jim Heimann



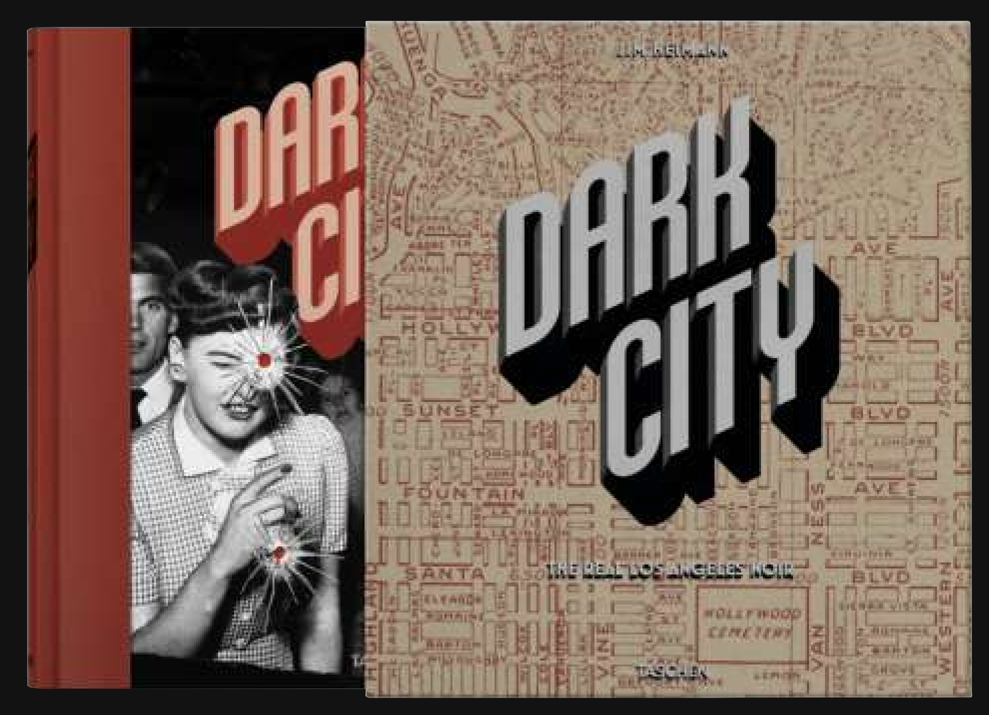


The Mirror

MAD LOVER KILLED HIMSELF, CORONER SAYS

OPPOSITE:
A corpse lies in the bed of the L.A. River in a bleak noir tableau, c. 1955.
ABOVE:
Police conduct a raid at Café Zombie, 5434 South Central Avenue, ca. 1947.

Explore the darker reality of the City of Angels in this omnibus of photographs and ephemera revealing the underbelly of Los Angeles from the 1920s through the 1950s. From the headline crime of the Black Dahlia to the petty corruption of mayors and cops, discover the flip side of the Southland, that inspired the movies and novels which came to be known as "Noir" in this edition, complete with bound-in facsimile magazine clippings.



Dark City.
The Real Los Angeles Noir
480 pages, €/£ 75

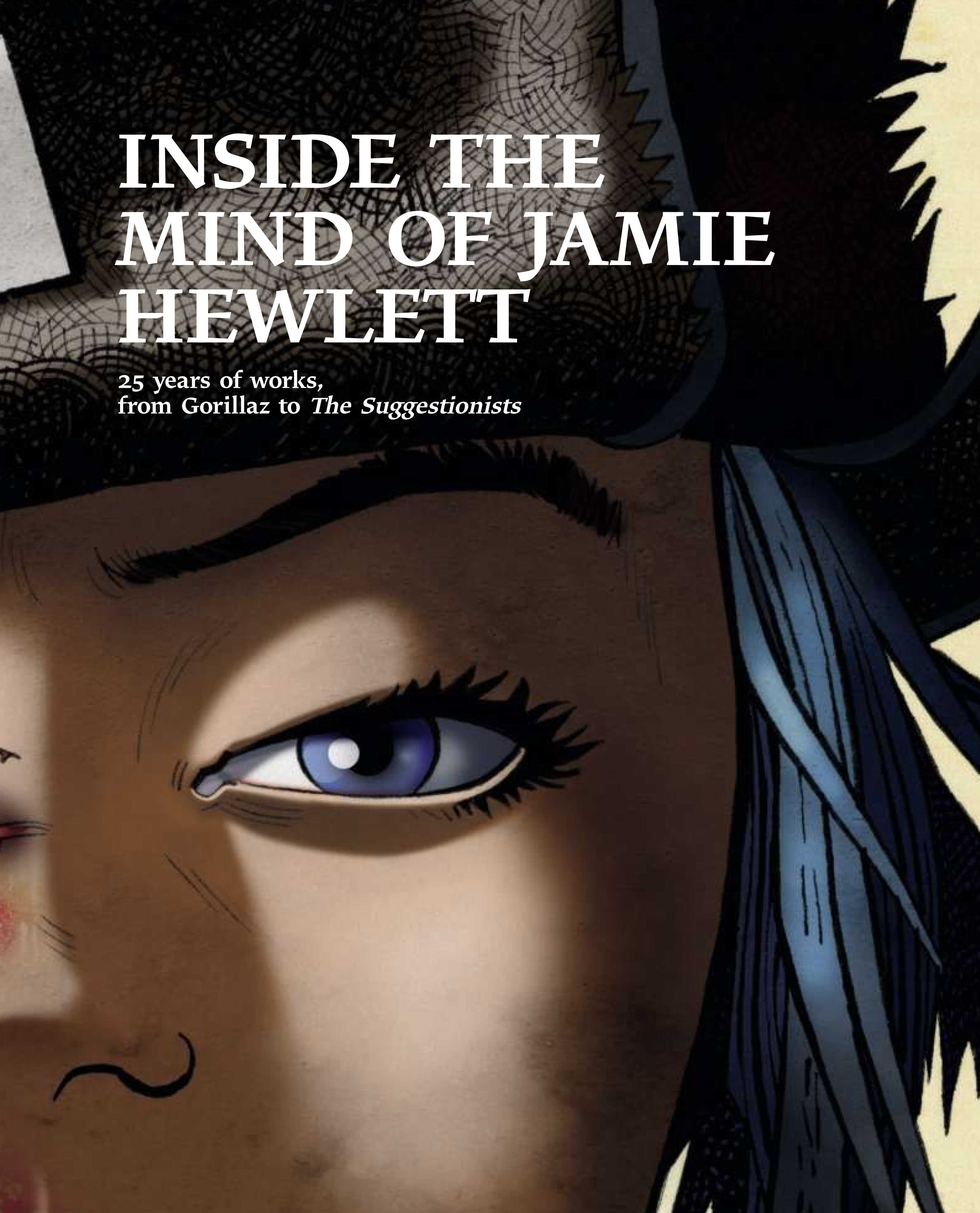


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INSIDE THE MIND OF JAMIE HEWLETT

25 years of works,
from Gorillaz to *The Suggestionists*





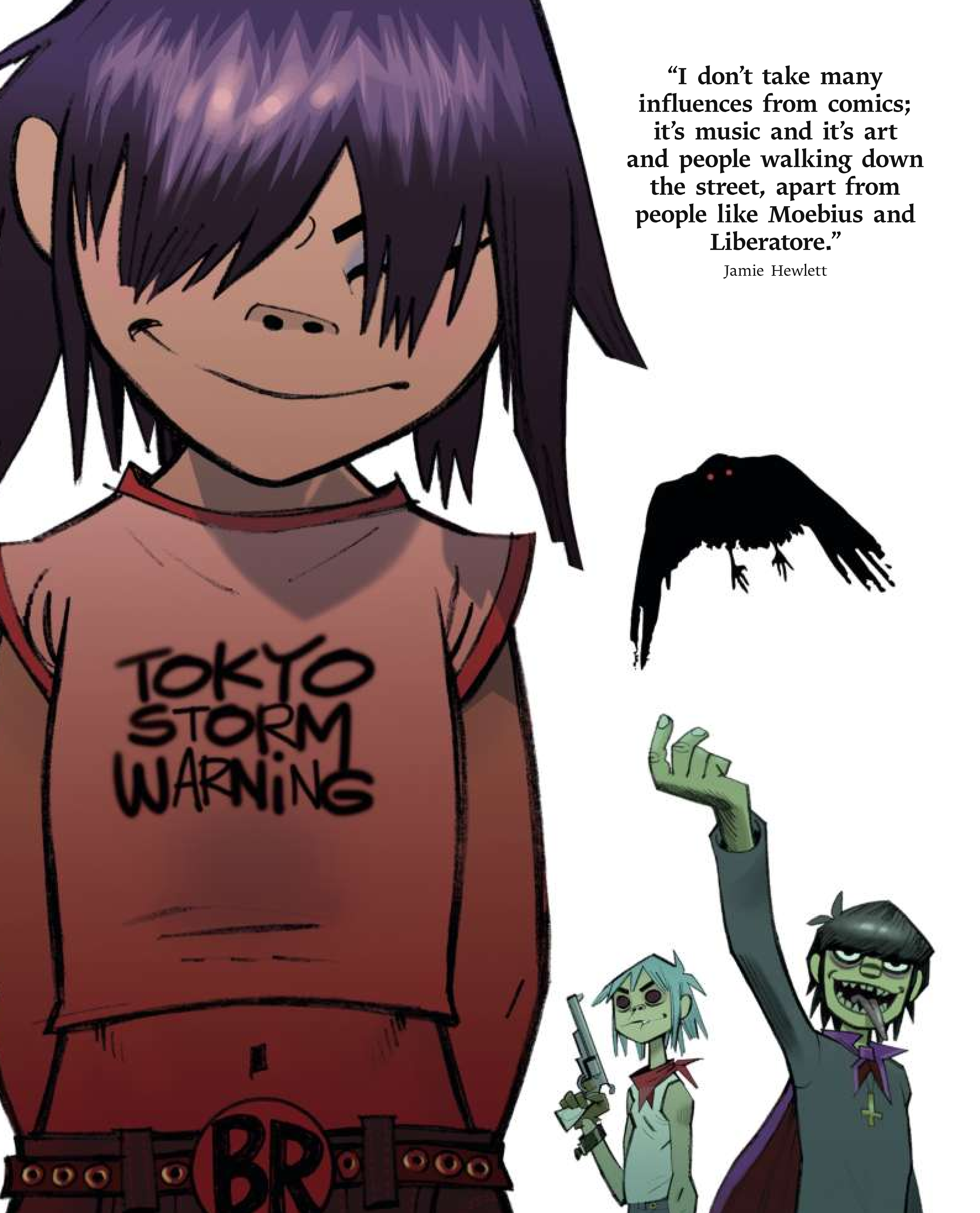
<u>PREVIOUS SPREAD:</u>
**Black and blue,
the face of Tank Girl**

<u>ABOVE:</u>
Female freedom fighters, No. 1

<u>RIGHT:</u>
Untitled, from Gorillaz

<u>PAGE 180:</u>
*Original Monkey
opera poster*

<u>PAGE 181:</u>
Tarot, *large-scale illustrations for the exhibition*
The Suggestionists *at Saatchi Gallery, 2015*



"I don't take many influences from comics; it's music and it's art and people walking down the street, apart from people like Moebius and Liberatore."

Jamie Hewlett











From *Tank Girl* to art-pop phenomenon Gorillaz, Jamie Hewlett is one of the most energetic pop culture figures of the past 20 years. This TASCHEN edition, Hewlett's first major monograph, gathers more than 400 of his artworks, including strips, sketches, and works from his Saatchi Gallery show in 2015, to celebrate a polymath artist who refuses to rest on his laurels, or be pigeonholed in any particular practice.

Jamie Hewlett
Julius Wiedemann
424 pages, €/£ 39.99

THE DC UNIVERSE AS NEVER SEEN BEFORE



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bizzaroworldcomics.de

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720 pages, €/£ 49.99
(Original edition € 150 / £ 135)

THE GOLDEN AGE OF MARVEL COMICS

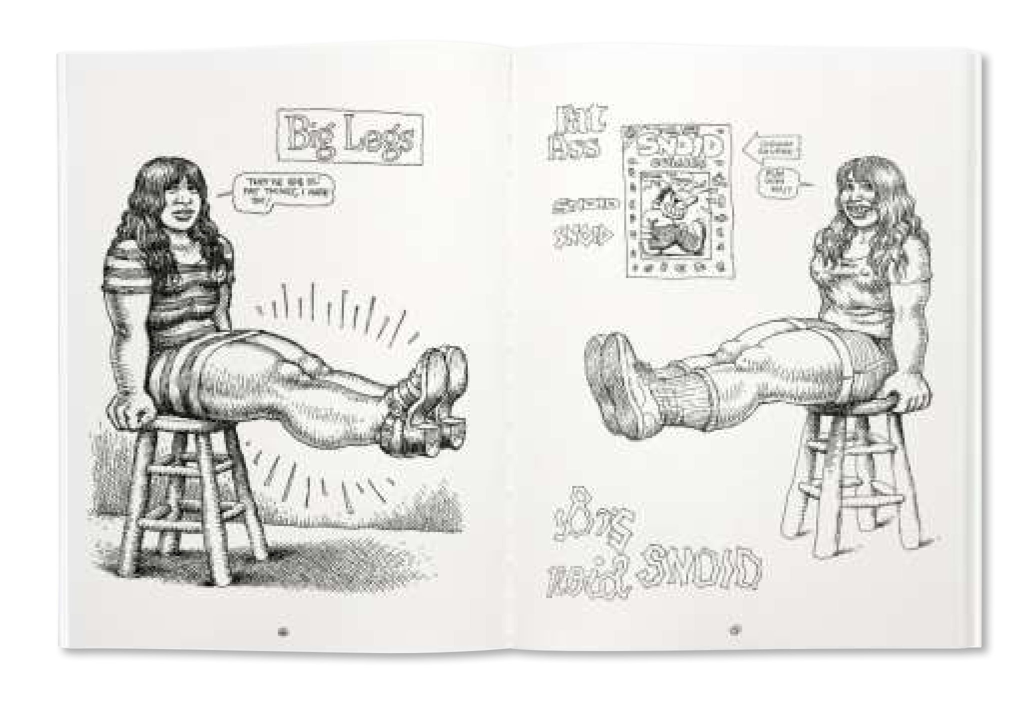


"A fantastic book, jam-packed with some of the greatest comics produced by Marvel… By far the greatest representation of the History of Marvel Comics!"

Joe Sinnott, comic book artist & legendary Marvel inker

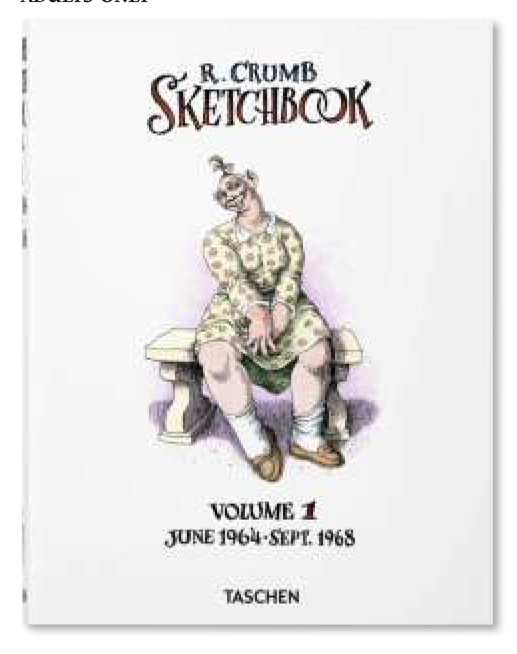
The Marvel Age of Comics 1961–1978
396 pages, €/£ 39.99

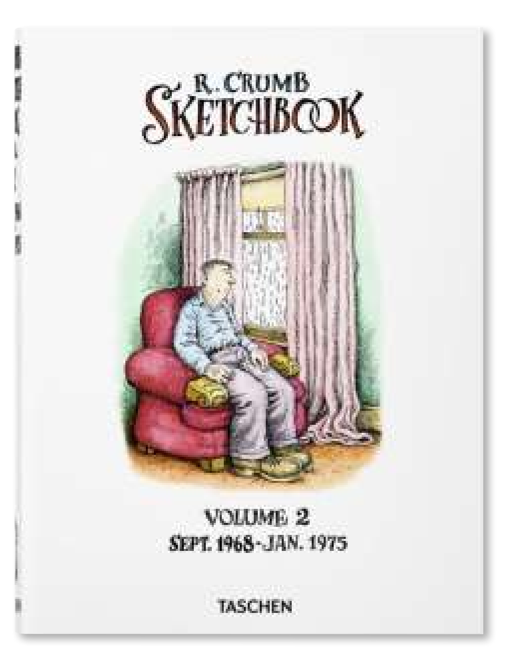
Robert Crumb's Sketchbooks



"The underground comic artist and gifted dirty old man handpicks his finest unsavory doodles."
THE HUFFINGTON POST

ADULTS ONLY



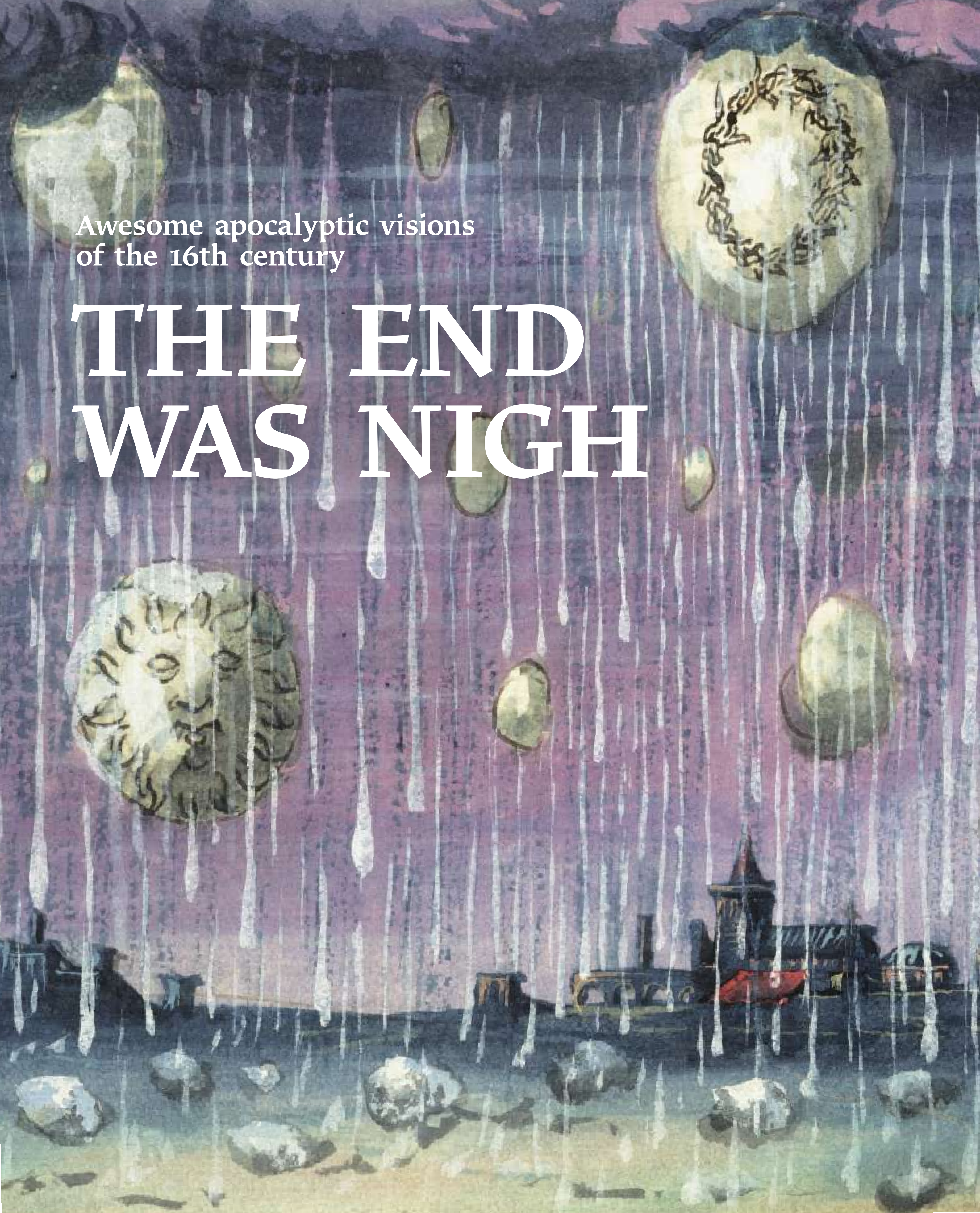


Called the Bruegel of underground art, Robert Crumb is an American icon of comic introspection, cultural satire, and sexual obsession. His pen-and-ink drawings first documented, then shaped, the 1960s/70s counterculture. This new collection presents an affordable 444-page trip through the hippie years, 1968–1975, personally sourced by the artist from his original sketchbooks.

Robert Crumb. Sketchbook.
Volume 1: 1964–1968
440 pages, € 29.99 / £ 27.99
Volume 2: 1968–1975
444 pages, €/£ 29.99

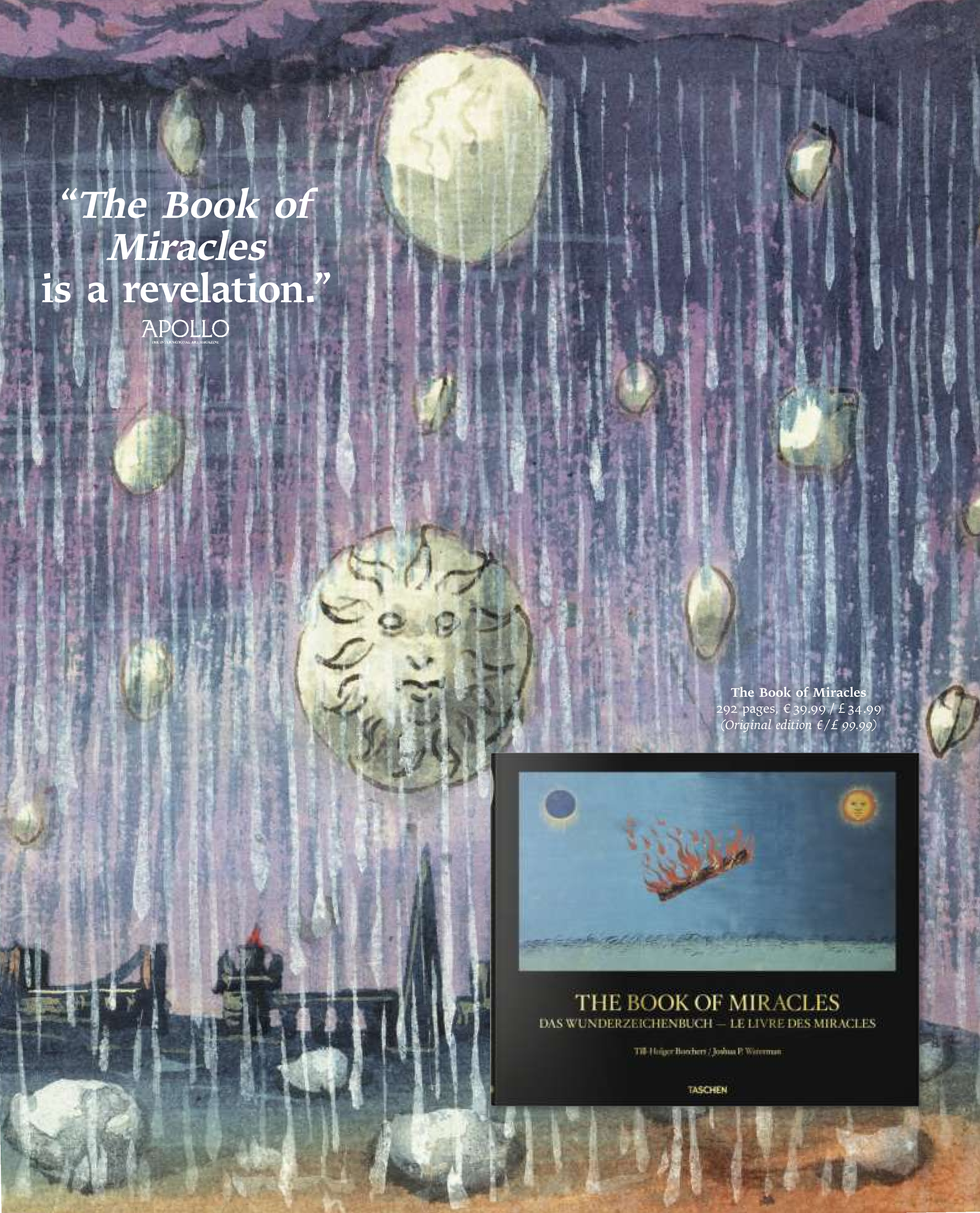


Robert Crumb, New York, 1968.
Photo: Harry Benson.

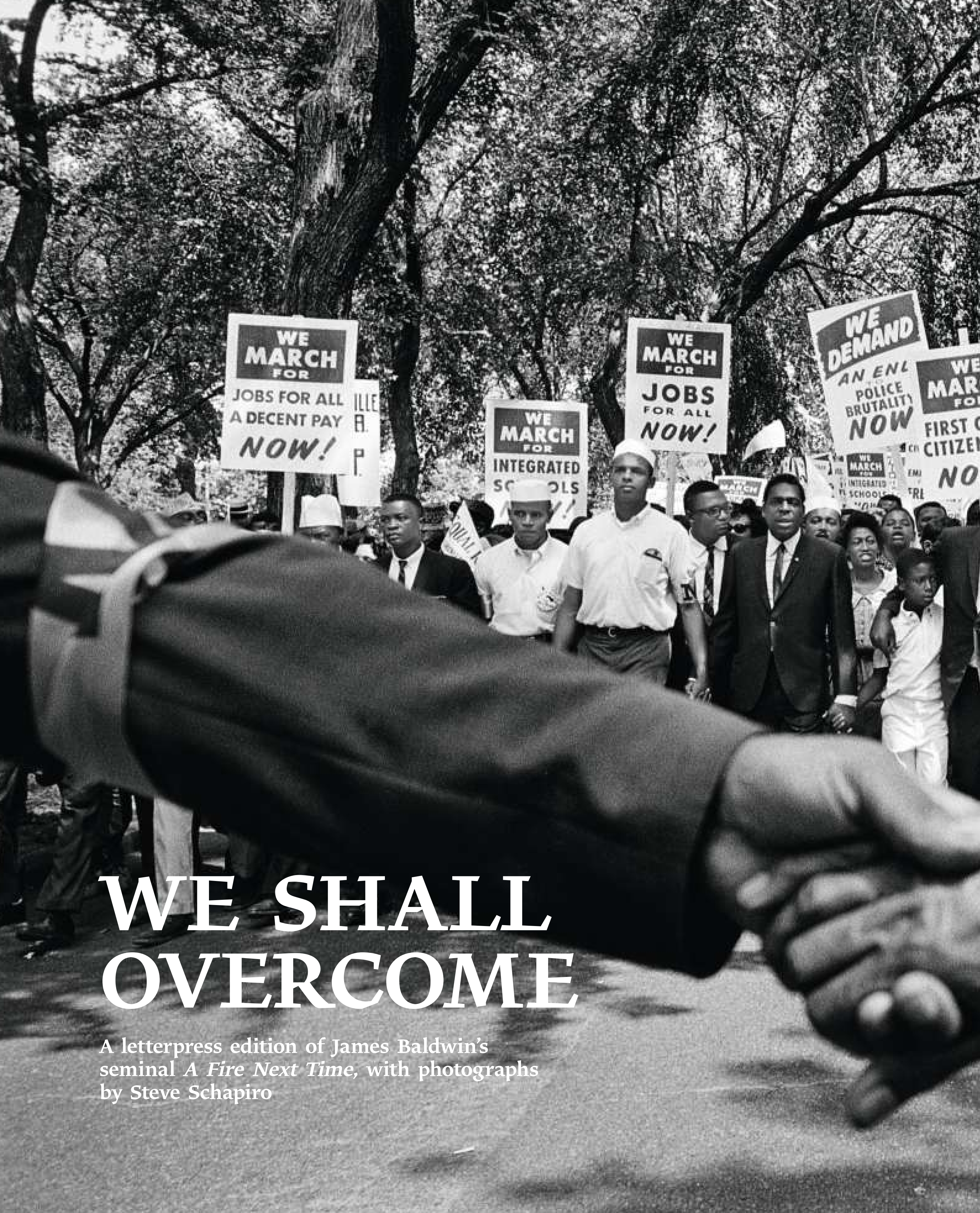


Awesome apocalyptic visions of the 16th century

THE END WAS NIGH



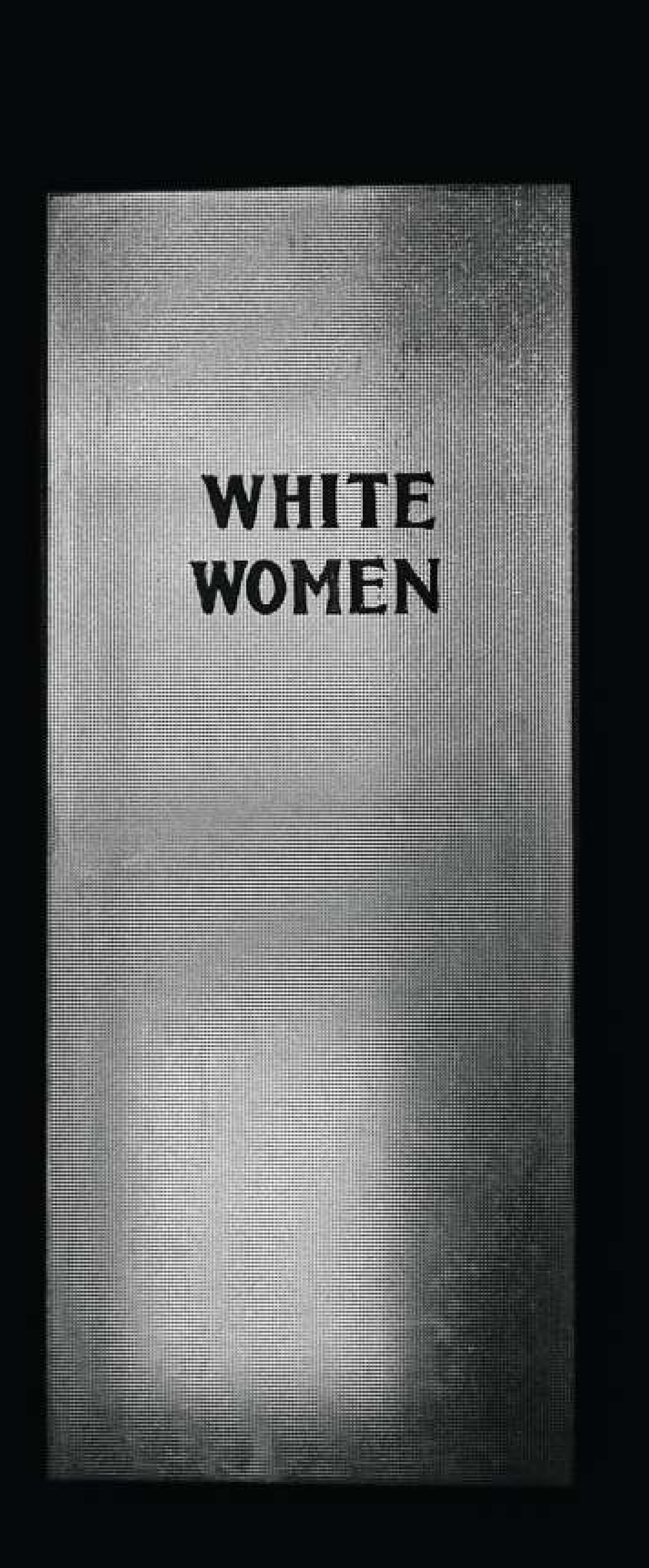
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APOLLO
The Book of Miracles
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THE BOOK OF MIRACLES
DAS WUNDERZEICHENBUCH — LE LIVRE DES MIRACLES
TASCHEN



WE SHALL OVERCOME

A letterpress edition of James Baldwin's seminal *A Fire Next Time,* with photographs by Steve Schapiro


WE DEMAND
EQUAL RIGHTS NOW!
"One of the most powerful books that can just about fit in one's pocket. Much less totable is [this] new limited-edition letterpress version of the book, oversize and filled with stunning photos from the civil rights era by Steve Schapiro."
The New York Times



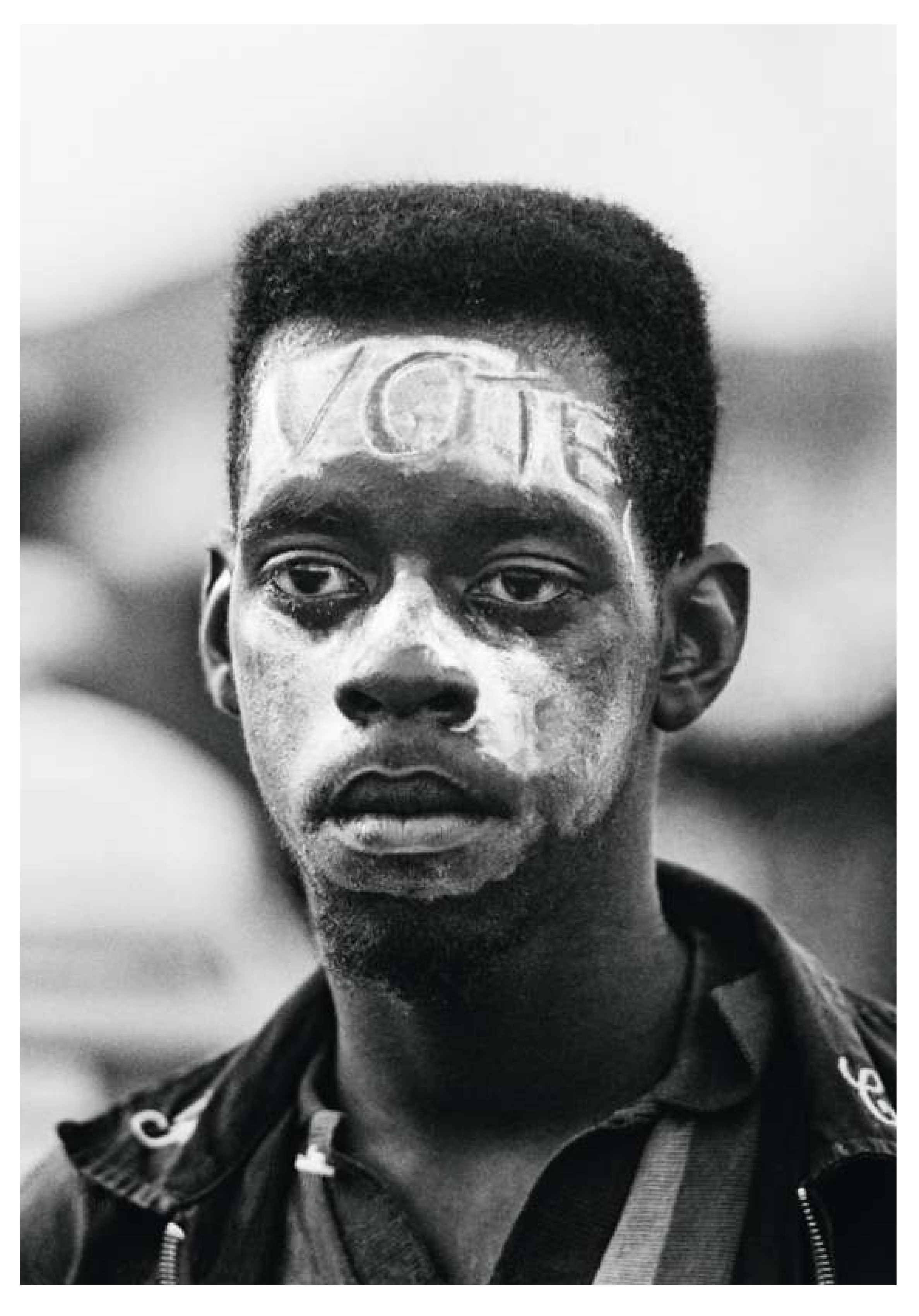
"Schapiro's work cuts to the essence of the struggle for parity, and demonstrates an eloquence that only a masterful eyewitness could capture."

Congressman John Lewis

PREVIOUS SPREAD:
Dr. King's "I Have a Dream" speech has become the hallmark of the August 28, 1963, March on Washington, but he was just one of approximately 250,000 people who converged on the nation's capital, including baseball legend Jackie Robinson, his wife Rachel, Rosa Parks, and Reverend Fred Shuttlesworth.

OPPOSITE:
"We're taught from grammar school to accept segregation as a way of life. You lied to me because you never intended that I should be free, and I lied to you because I pretended that was all right." James Baldwin.

RIGHT:
March for Freedom, Selma to Montgomery, 1965. U.S. democracy is based on the vote, but 100 years after Emancipation, blood was spilled to win the franchise for all.



BELOW:
The march from Selma to Montgomery would take three attempts. On March 7, 1965, Bloody Sunday, John Lewis and 600 peaceful protesters were viciously attacked by state troopers while trying to cross the Edmund Pettus Bridge. Finally, on March 21, under federal protection, the journey began. Thousands crossed the bridge with King, but a court order allowed only 300 people to walk the 54 eventful miles to Montgomery after Highway 80 became two lanes.

RIGHT:
The rains came on March 22 and 23 as the marchers traveled through notorious Lowndes County. The county was 80 percent black, but not one African American there was registered to vote.

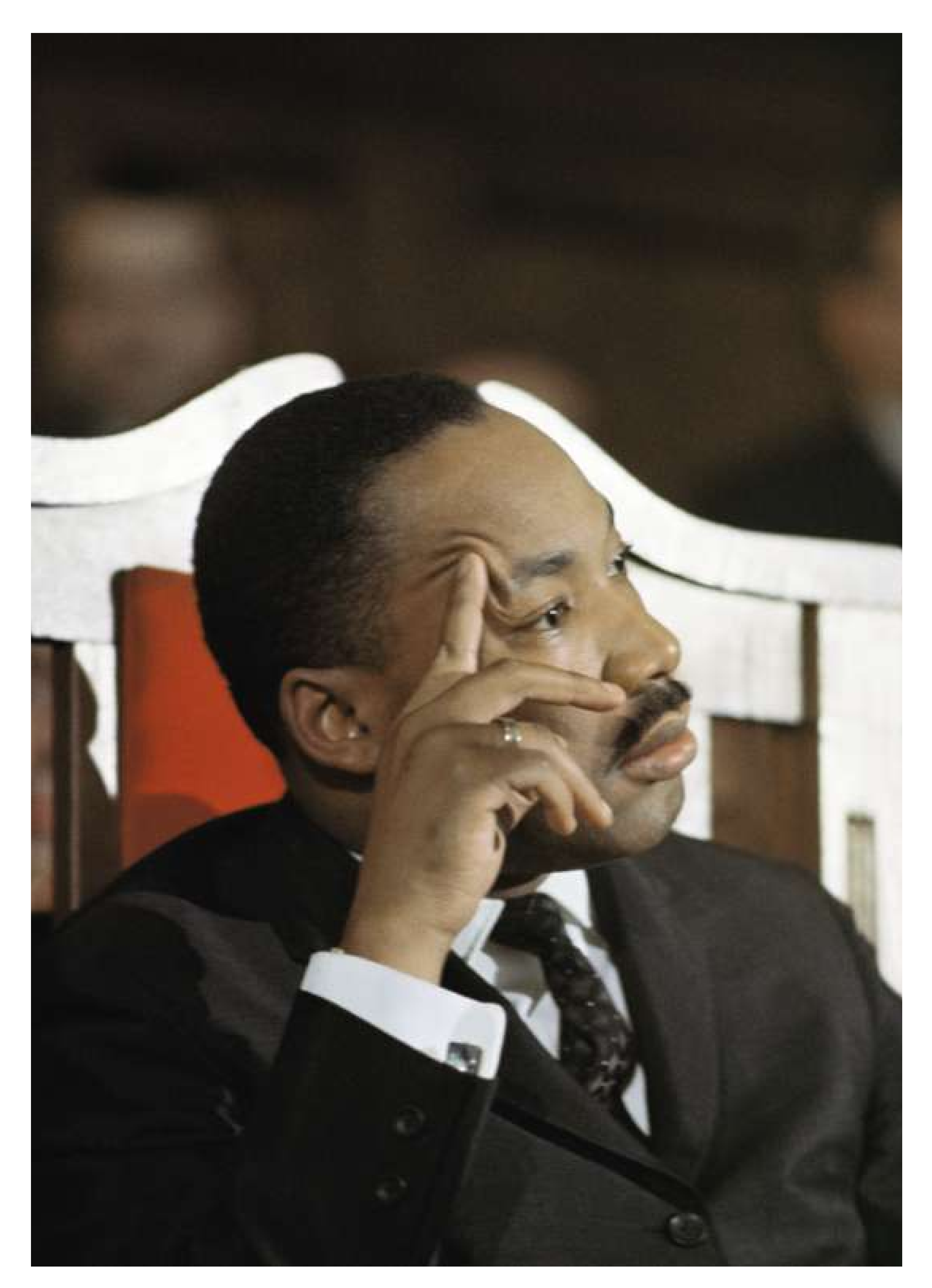
OPPOSITE:
The American flag was a natural symbol for a movement that called on the nation to live up to its principles. Signed Print Selma March *is available with an Art Edition (No. 101–150).*






Nigger
"go Home"
RUN
KING
OUT OF
ALabama

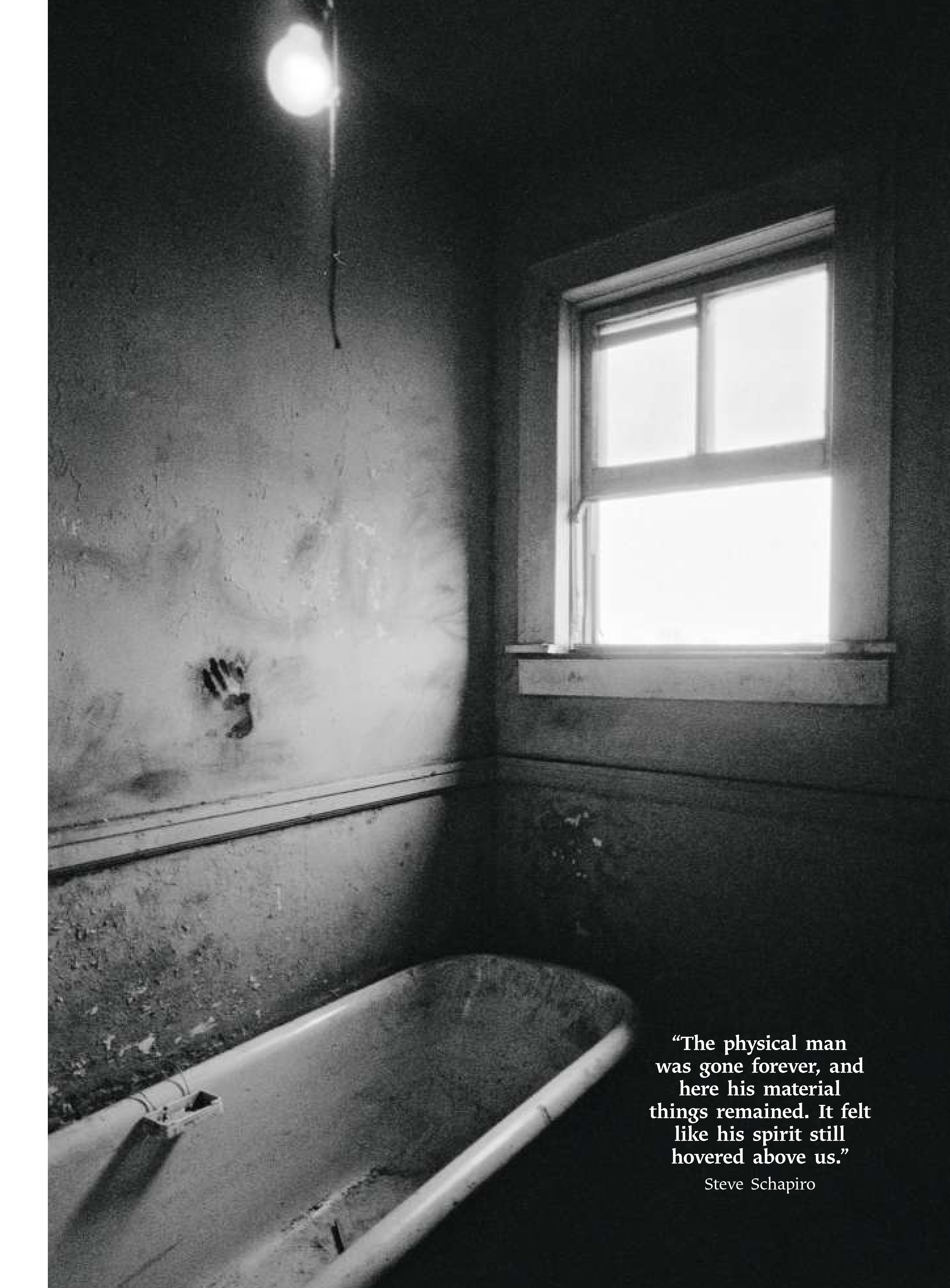

will this be our
new UNCLE SAM ?



PREVIOUS SPREAD:
The voting rights fight culminated in the 1965 march to the steps of the Alabama State House in Montgomery, where hostile whites waited with ugly signs.

LEFT:
King was a powerful orator. James Baldwin said the secret was in his "intimate knowledge" of the people he addressed, black or white. He connected, whether with children in Clarksdale, or with reporters in Selma. Alabama, 1965.

OPPOSITE:
Steve Schapiro's first stop in Memphis after Dr. King was killed was the room from which the shots were fired. "I went into the rooming house and the assassin had stood in the second-floor bathtub. One dirty black handprint remained from the attacker and I knew that I had to photograph that image."



"The physical man was gone forever, and here his material things remained. It felt like his spirit still hovered above us."

Steve Schapiro

001

"I know you didn't own a plantation or rape my grandmother, but I wasn't bought at auction either and you still treat me as if I had been."

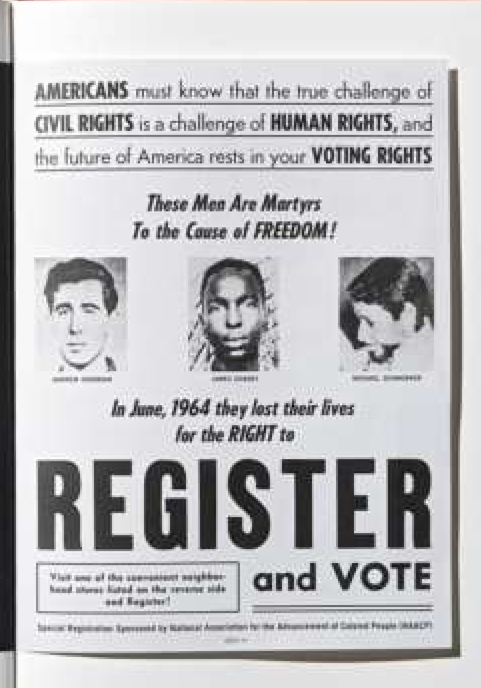
JAMES BALDWIN



"So eloquent in its passion and so scorching in its candor that it is bound to unsettle any reader."

the Atlantic





"Schapiro and Baldwin showed the possibility of what strong writing and photography could achieve in their time. In ours, we'd do well to look to them."
theguardian

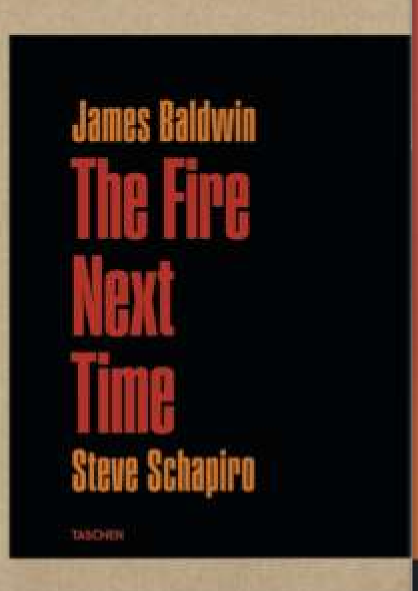
All the grief, grit, and unassailable dignity of the civil rights movement are evoked in this letterpress edition of James Baldwin's *The Fire Next Time*, illustrated with photographs by Steve Schapiro. Together, Baldwin's frank account of the black experience and Schapiro's vital images offer poetic and potent testimony to one of the most important struggles of American society.



James Baldwin.
The Fire Next Time.
Photographs by Steve Schapiro
Introduction by John Lewis
Collector's Edition (No. 151–1,963),
printed in letterpress and
signed by Steve Schapiro
272 pages, € 200 / £ 175

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signed print (page 193)
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Master midcentury New York photographer Marvin E. Newman

CITY OF LIGHTS



"Is Marvin Newman the U.S.A.'s most overlooked photographer?"

anothermag.com


SOCIÉTÉ GÉ
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ENTRANC

PREVIOUS SPREAD:
Wall Street, 1958

BELOW:
California, 1966

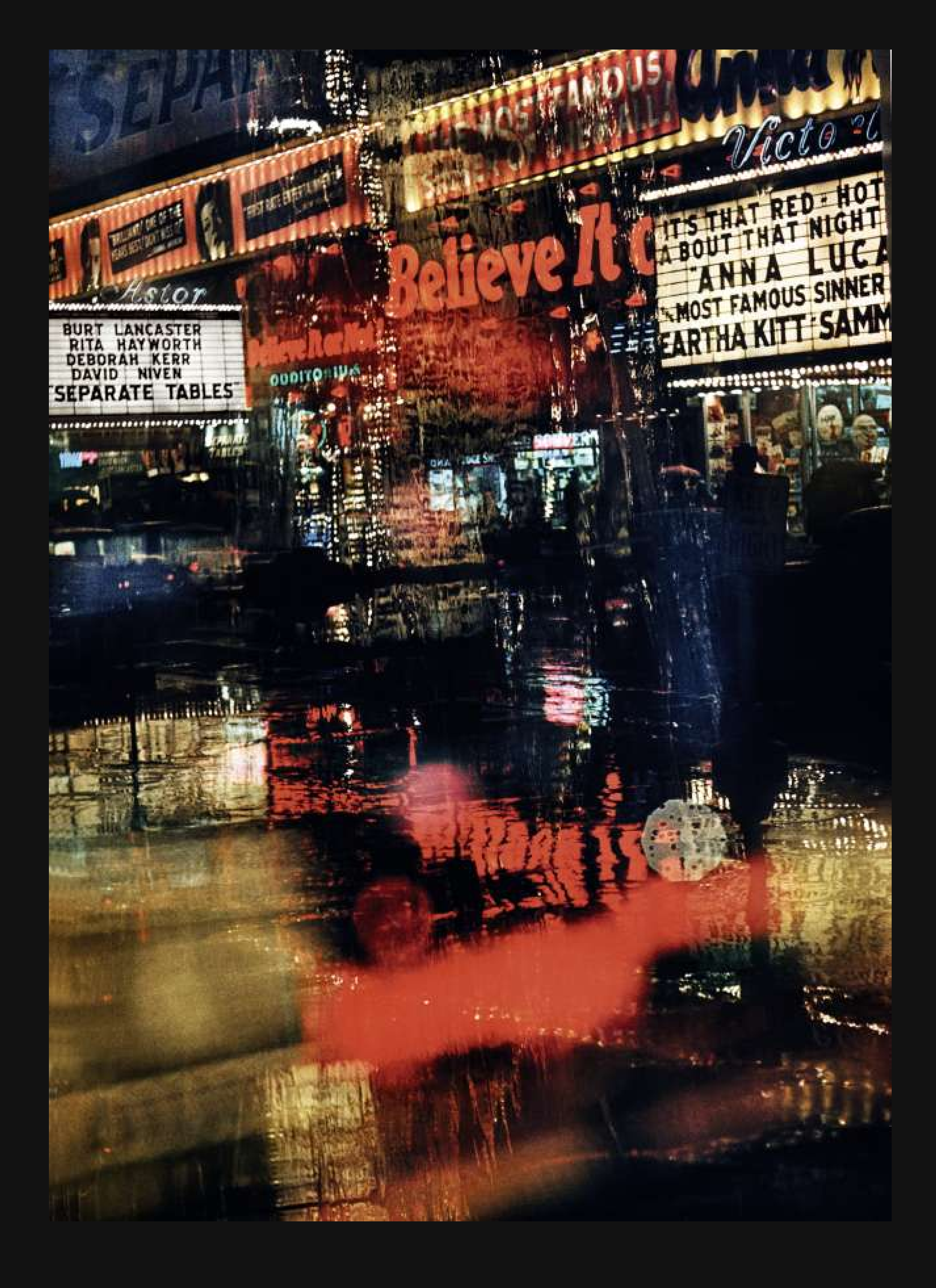
OPPOSITE:
Coney Island, 1953

"I have done what I set out to do. Photography has been my life."

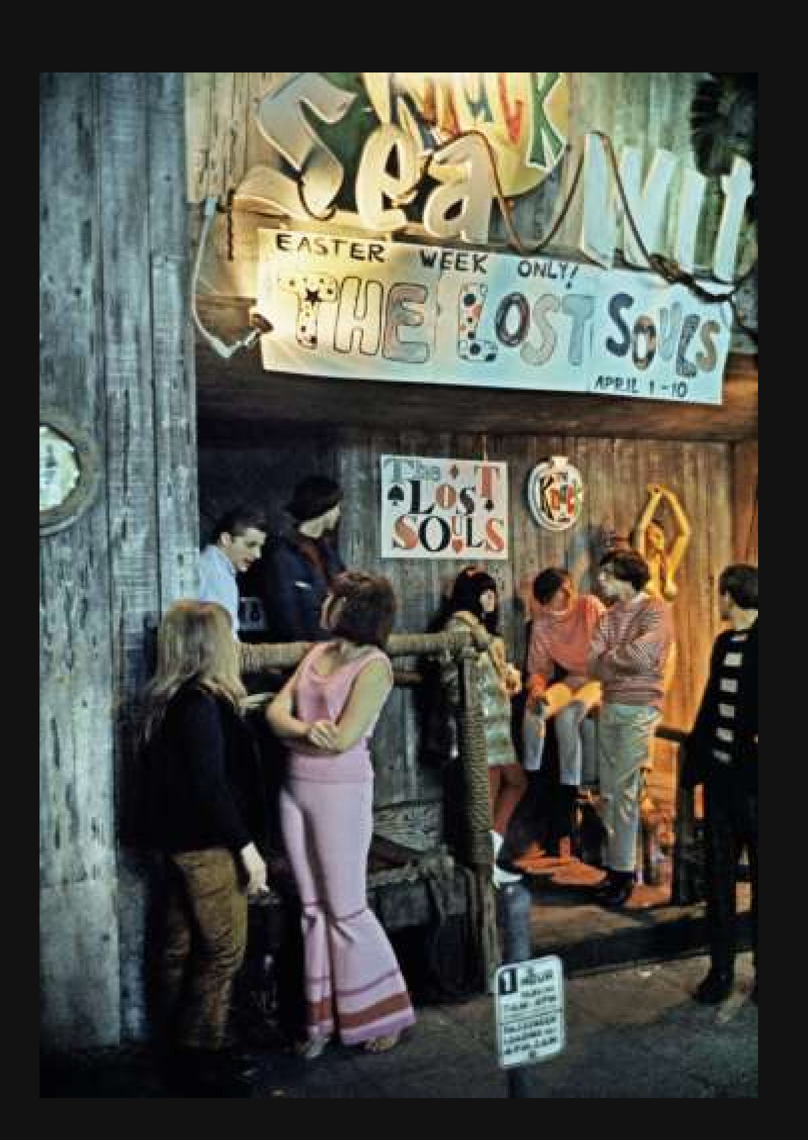
Marvin E. Newman




CHASE
ADE
FR


Astor
BURT LANCASTER
RITA HAYWORTH
DEBORAH KERR
DAVID NIVEN
"SEPARATE TABLES"
Believe It
IT'S THAT RED-HOT
ABOUT THAT NIGHT
"ANNA LUCA
MOST FAMOUS SINNER
EARTHA KITT SAMM





OPPOSITE:
Broadway, 1958

LEFT:
California, 1966

ABOVE:
42nd Street, 1983

"Tender and sometimes tongue-in-cheek take on New York."

The New York Times



A stately Collector's Edition presenting the first major career retrospective of Marvin E. Newman, the remarkable New York photographer largely undiscovered beyond a prestigious collector and gallery circle. Some 170 images reveal Newman's flawless technique and humanist sensibility in vivid New York cityscapes, as well as top sports shots, and other images from across the U.S.


"The native New Yorker is notable for his incredible range."
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From left to right: publisher Benedikt Taschen, actress Jessica Paré (Megan Draper), executive producer/ director Scott Hornbacher, actress Kiernan Shipka (Sally Draper), creator Matthew Weiner, actress January Jones (Betty Francis), costume designer Janie Bryant, actress Christina Hendricks (Joan Harris), and actor Jon Hamm (Don Draper).

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the photo duo behind some
of fashion's glossiest shots

PICTURE PERFECT

MERT ALAS & MARCUS PIGGOTT
1994–

"One of the most
influential photographic
practices in
contemporary fashion."
VOGUE


MERT ALAS & MARCUS PIGGOTT

RIGHT:
**Stella Lucia Deopito
& Molly Bair
London, 2014**



“Sublime XXL-Collector’s Edition.”

Palace Costes, Paris



ABOVE:
Natalie Portman
Berlin, 2005

OPPOSITE:
Lara Stone
London, 2013

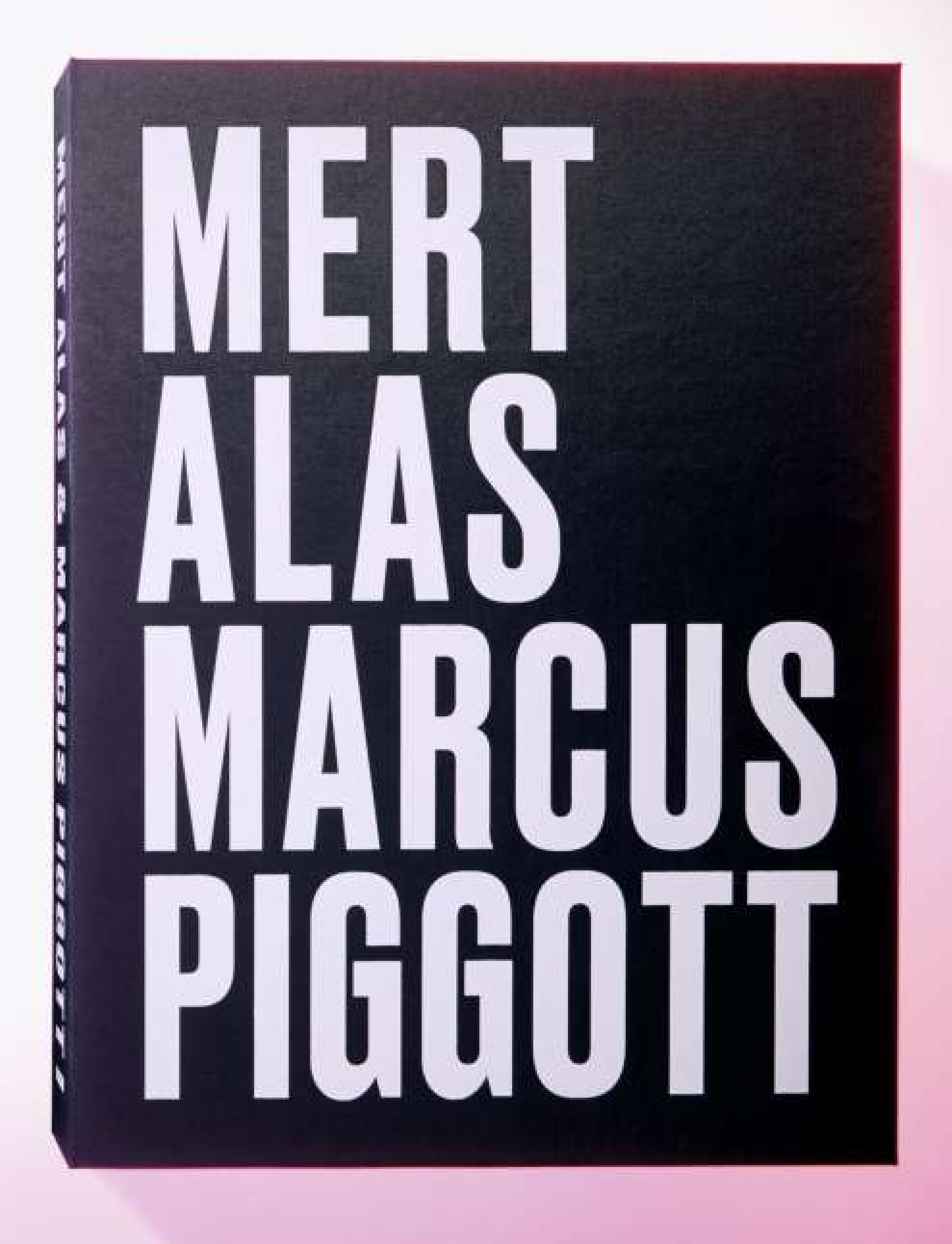
FOLLOWING PAGE:
Lara Stone
London, 2010





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In 1890, Vienna, then one of the two capitals of the Austro-Hungarian Empire, [illegible] in an incomparable golden age for culture in which [illegible] the visual arts were strongly influenced [illegible] by the Vienna Secession, a group of [illegible] artists who included Gustav Klimt, Koloman Moser, [illegible] and then by the Wiener Werkstätte, a production collective that focused on decorative items, jewelry, and furniture designed by artists. The latter was a highly creative organization whose [illegible] production of [illegible] and other printed matter, which had a unique charm that lent them wider international appeal.

Das Kulturleben Wiens als eine der beiden Hauptstädte der k. u. k. Doppelmonarchie erfuhr ab 1890 eine unvergleichliche Blütezeit in sämtlichen Disziplinen. Im Bereich der visuellen Künste waren gleichermaßen die Wiener Secession, eine Vereinigung stilprägender Künstler wie Gustav Klimt, Koloman Moser oder Joseph Maria Olbrich, und die Wiener Werkstätte prägend, die als Produktionsgemeinschaft von Künstlern entworfene Alltagsgegenstände, Schmuck und Möbel vertrieb. Im Umfeld dieser hochkreativen Organisationen entstanden faszinierende Plakate und andere Drucksachen ganz eigenen Ausdrucks von internationaler Strahlkraft.

À partir de 1890, la vie culturelle de Vienne en tant qu'une des deux capitales de la Double monarchie austro-hongroise, connut un épanouissement sans précédent dans toutes les disciplines. Dans le domaine des arts visuels, la Sécession viennoise, association d'artistes stylistiquement marquants comme Gustav Klimt, Koloman Moser ou Joseph Maria Olbrich, joua à cet égard un rôle aussi déterminant que la Wiener Werkstätte, un atelier de production qui diffusait des objets quotidiens, des bijoux et des meubles créés par des artistes. Dans le cadre de ces structures hautement créatives virent le jour des affiches fascinantes et des imprimés caractérisés par un style tout à fait unique, dont le retentissement fut mondial.



1905 · Josef Hoffmann · AT · Poster

1907 · Anonymous · AT · Postcard

»Nowhere in Europe was aesthetic culture so intensely associated with personal standing as in Viennese middle-class society. Art offered the members of the Viennese bourgeoisie the opportunity to place themselves on a par with the politically all-powerful aristocracy.« Gabriele Fahr-Becker, *Wiener Werkstätte*, 1995

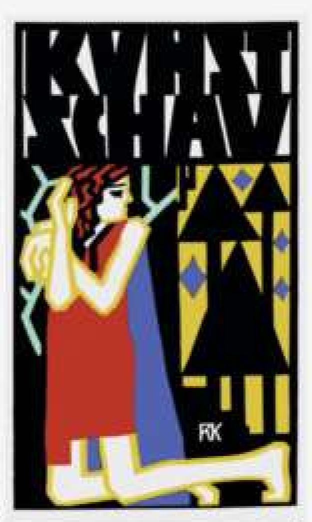




1906 · Ferdinand Andri · AT · Poster



1902 · Koloman Moser · AT · Poster





1908 · Rudolf Kalvach · AT · Poster



1909 · Koloman Moser · AT · Brochure cover

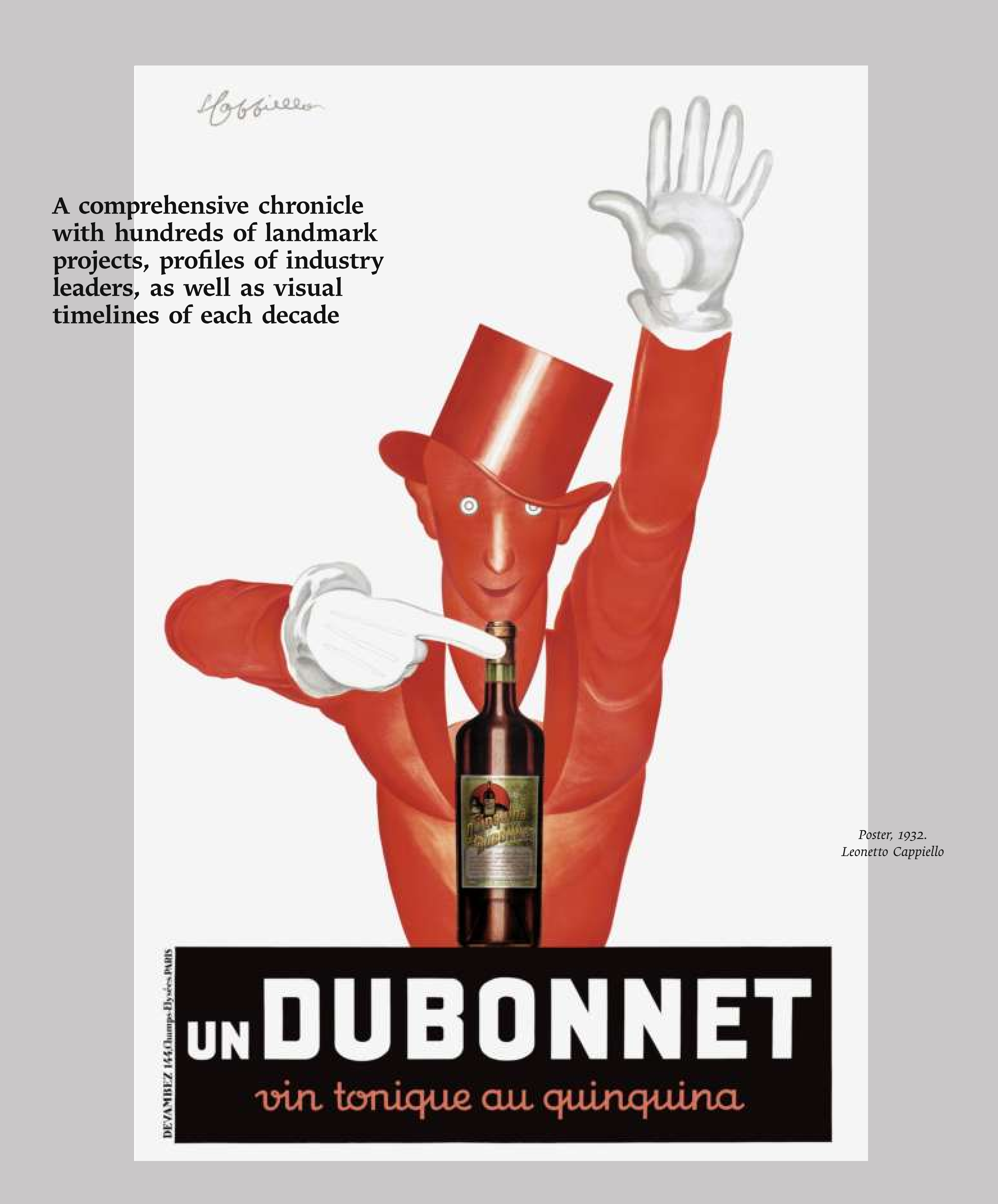


1901 · Koloman Moser · AT · Poster



1908 · Oskar Kokoschka · AT · Poster

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Poster, 1932.
Leonetto Cappiello



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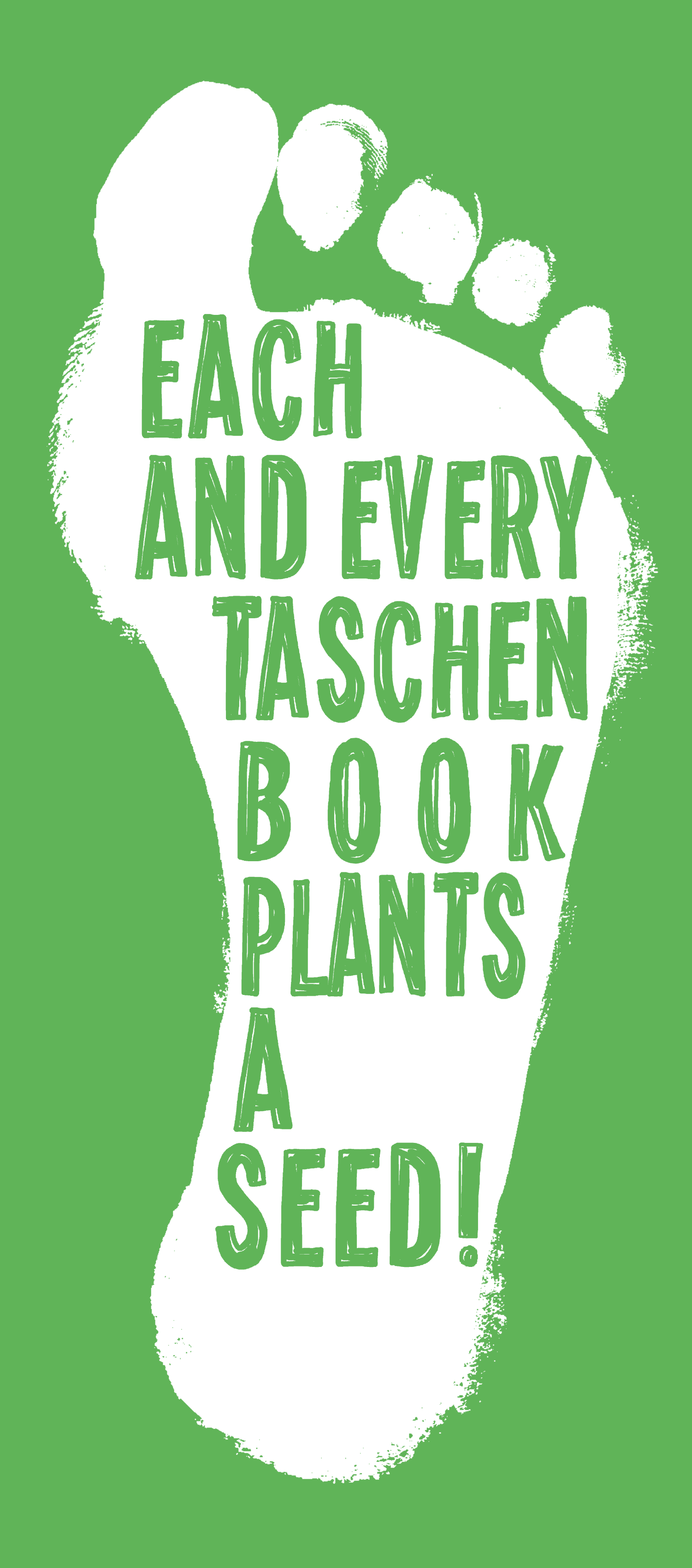
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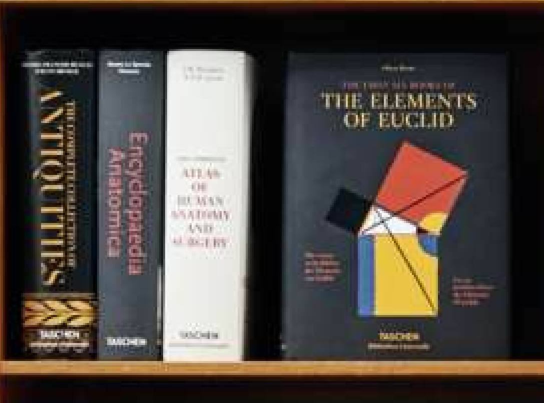
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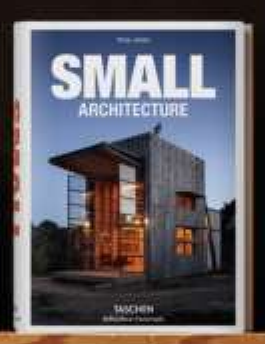














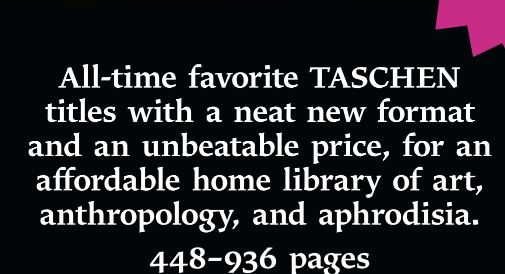






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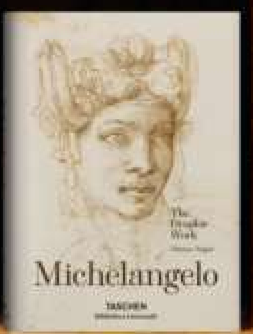
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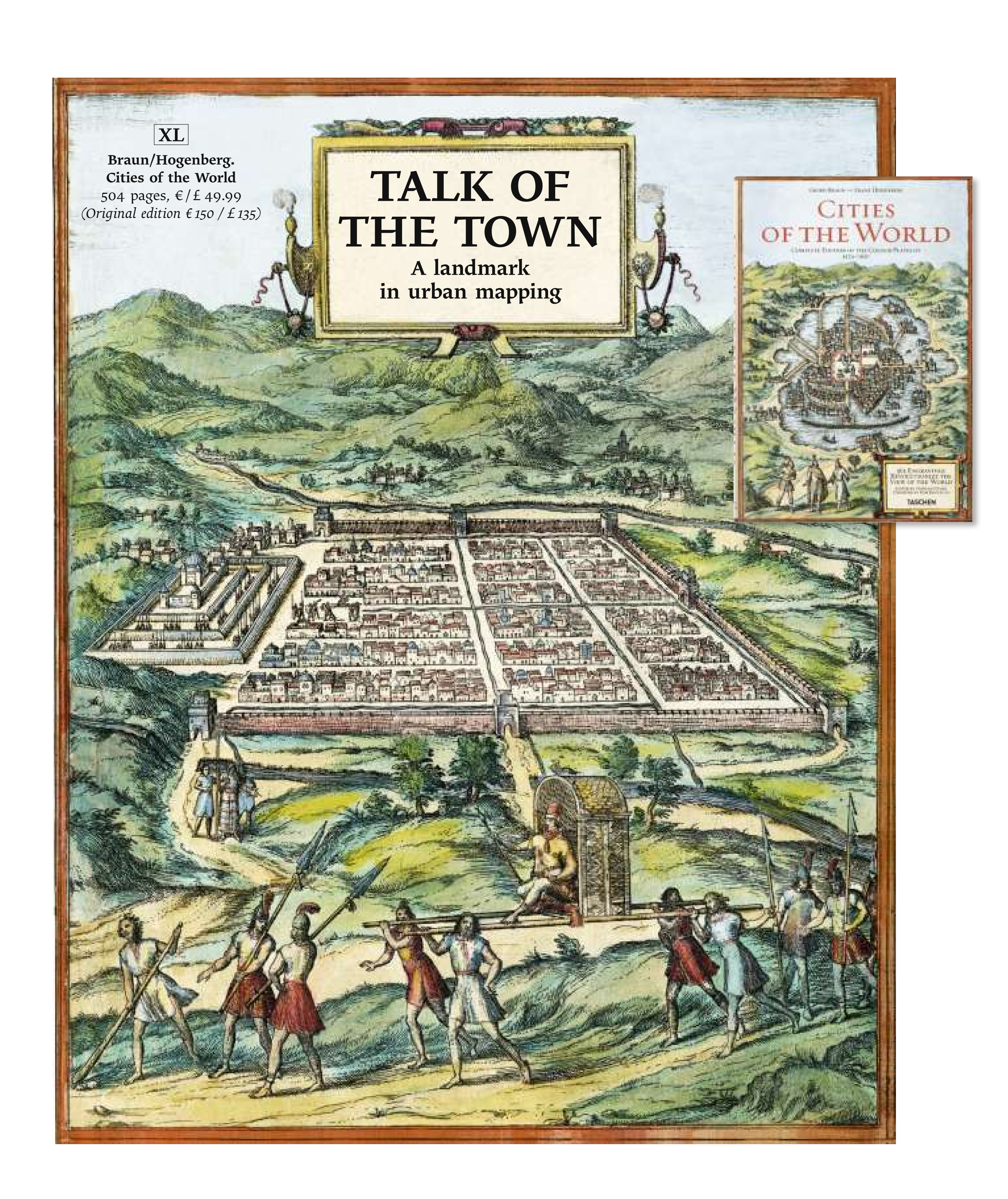


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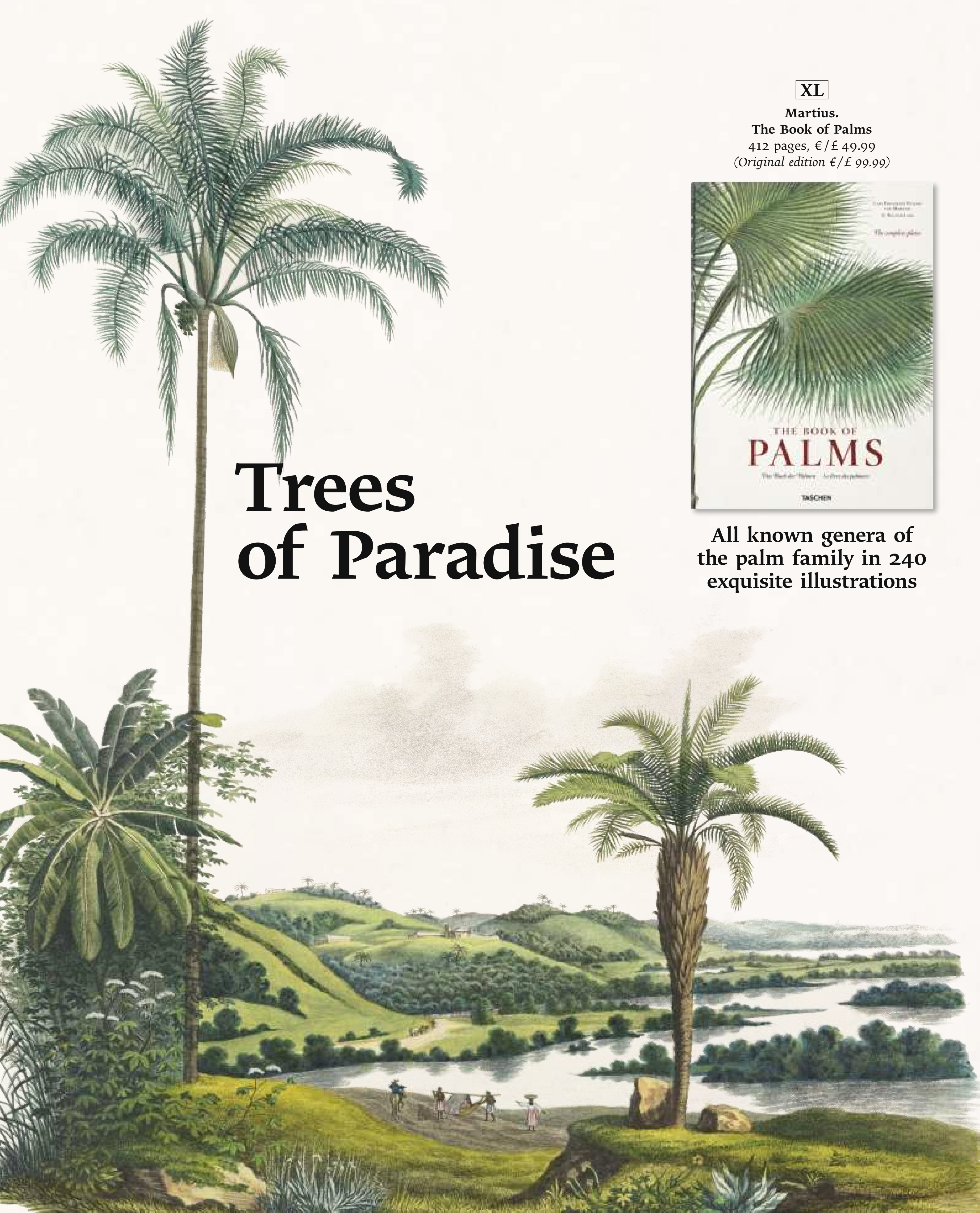
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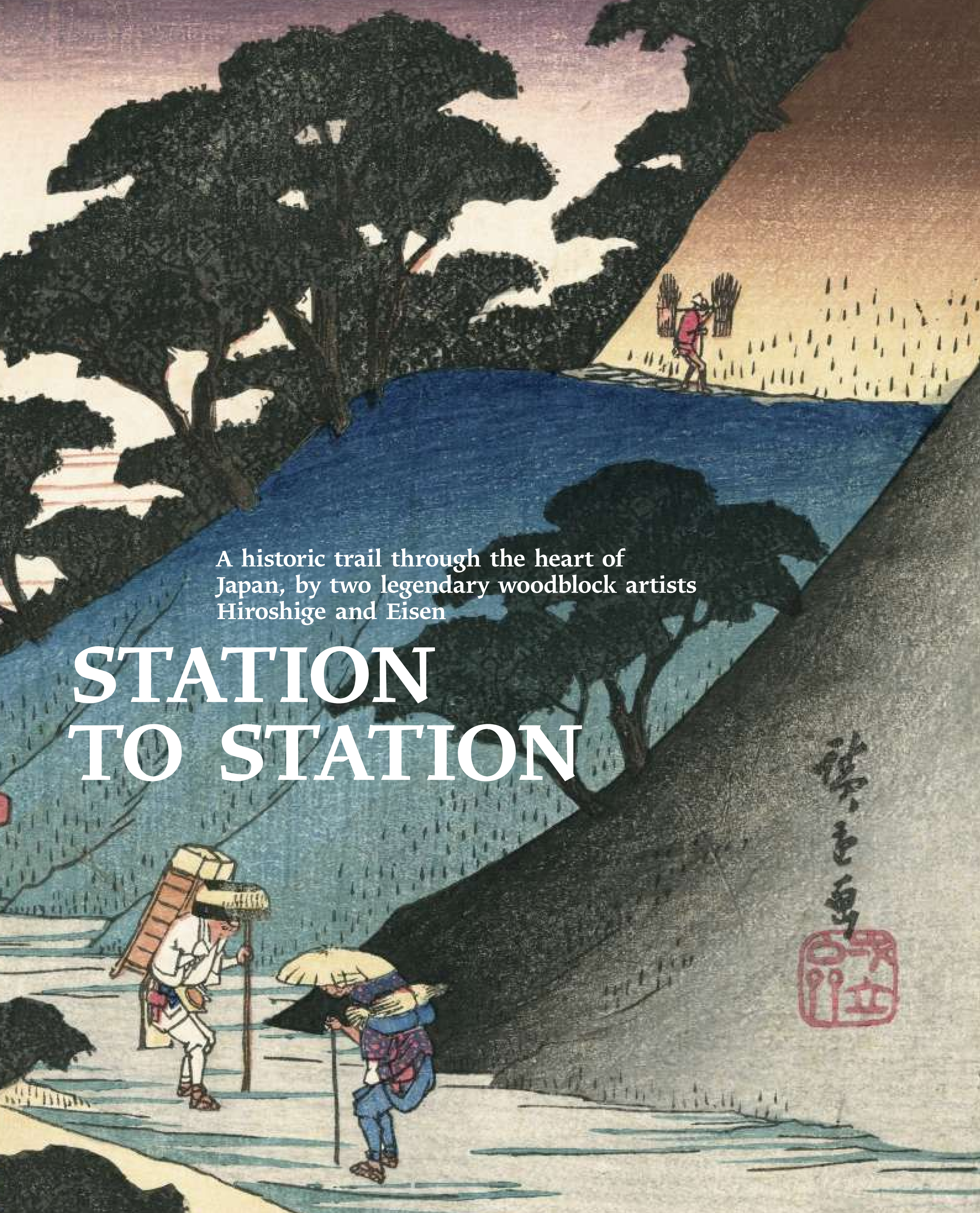
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TSUMAGO

Travelers approaching Tsumago from Midono pass the remnants of a hilltop fortification, which affords a commanding view over the surrounding countryside. Hiroshige populated his composition with a familiar cast of wayfarers. A pilgrim, dressed in white and carrying a portable shrine, is making his way along the path while a traveler is heading in the opposite direction. Strapped to the latter's back is a bundle of straw, possibly containing fermented soya beans. Straw is host to a strain of bacteria that transforms boiled soya beans into a pungent source of protein enjoyed in eastern Japan for thousands of years. Further ahead are a courier with panniers, and two travelers approaching over the crest of the hill.


A historic trail through the heart of
Japan, by two legendary woodblock artists
Hiroshige and Eisen
STATION
TO STATION



HONJO

The Kanna River is a tributary of the Tone River, which at 322 kilometers (200 miles) is the second longest in Japan. In Eisen's design, a feudal procession is crossing the Kanna first by marching over a trestle bridge to a sandbank and then by boarding ferries.
On the other side of the river in the left background are the houses of the next station, Shinmachi. In the middle of the procession is the lord, travelling comfortably and guarded in a large, red palanquin which is carried by several men in front and back.




廣重画



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The New York Times

KONOSU

This view from Fukiage, a village close to Kōnosu, shows the white peak of Japan's holy mountain, Mount Fuji. Here, Eisen presents travelers walking through the zigzagging road across the Kantō Plain. The mendicant monk to the left wears a tengai, *a straw hat which would obscure one's identity, symbolizing detachment from a worldly life and an absence of ego. Instead of meditating silently, such monks would play a bamboo flute, which this one carries with him. The samurai in the center, walking in the direction of Edo, has taken out his pipe case and seems to be about to smoke.*


Hiroshige
Eisen
TASCHEN



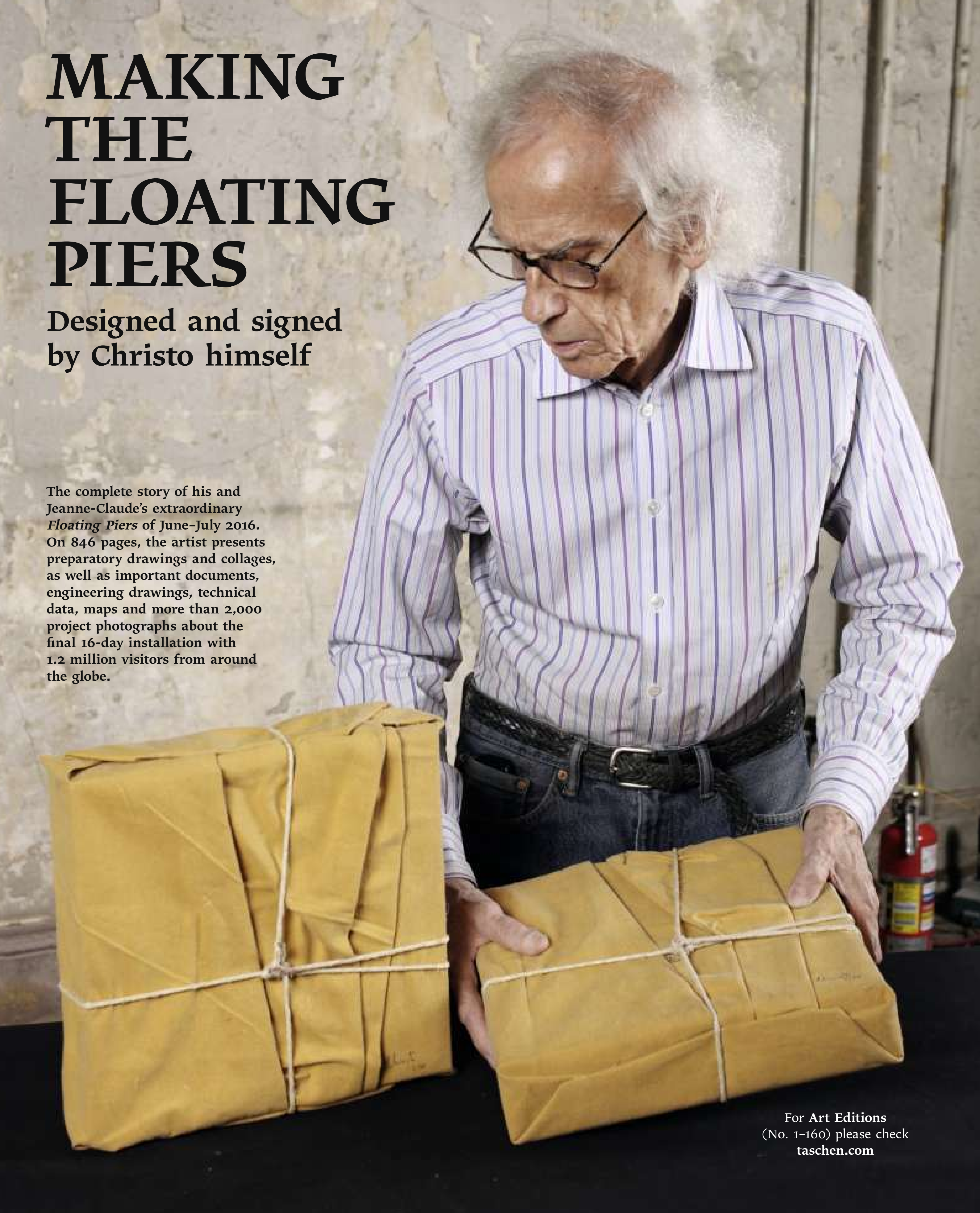
This XXL edition reprints Keisai Eisen and Utagawa Hiroshige's legendary woodblock series *The Sixty-Nine Stations along the Kisokaidō*, a stunning representation of the historic route between Edo (Tokyo) and Kyoto. Sourced from a near-complete run of first editions, this is a masterwork of woodblock practice and a charming tapestry of 19th-century Japan.

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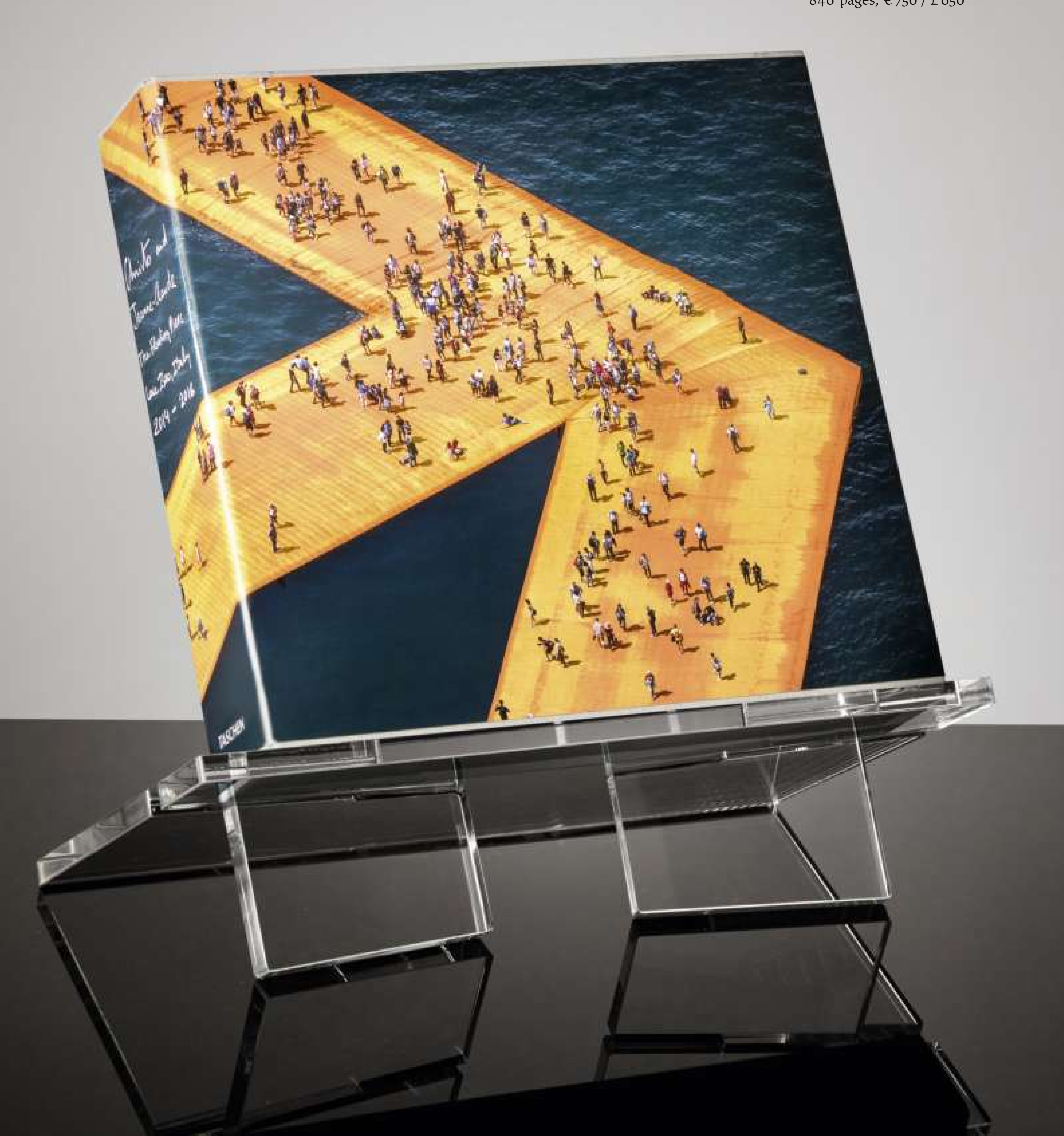
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In Search of the Minimum

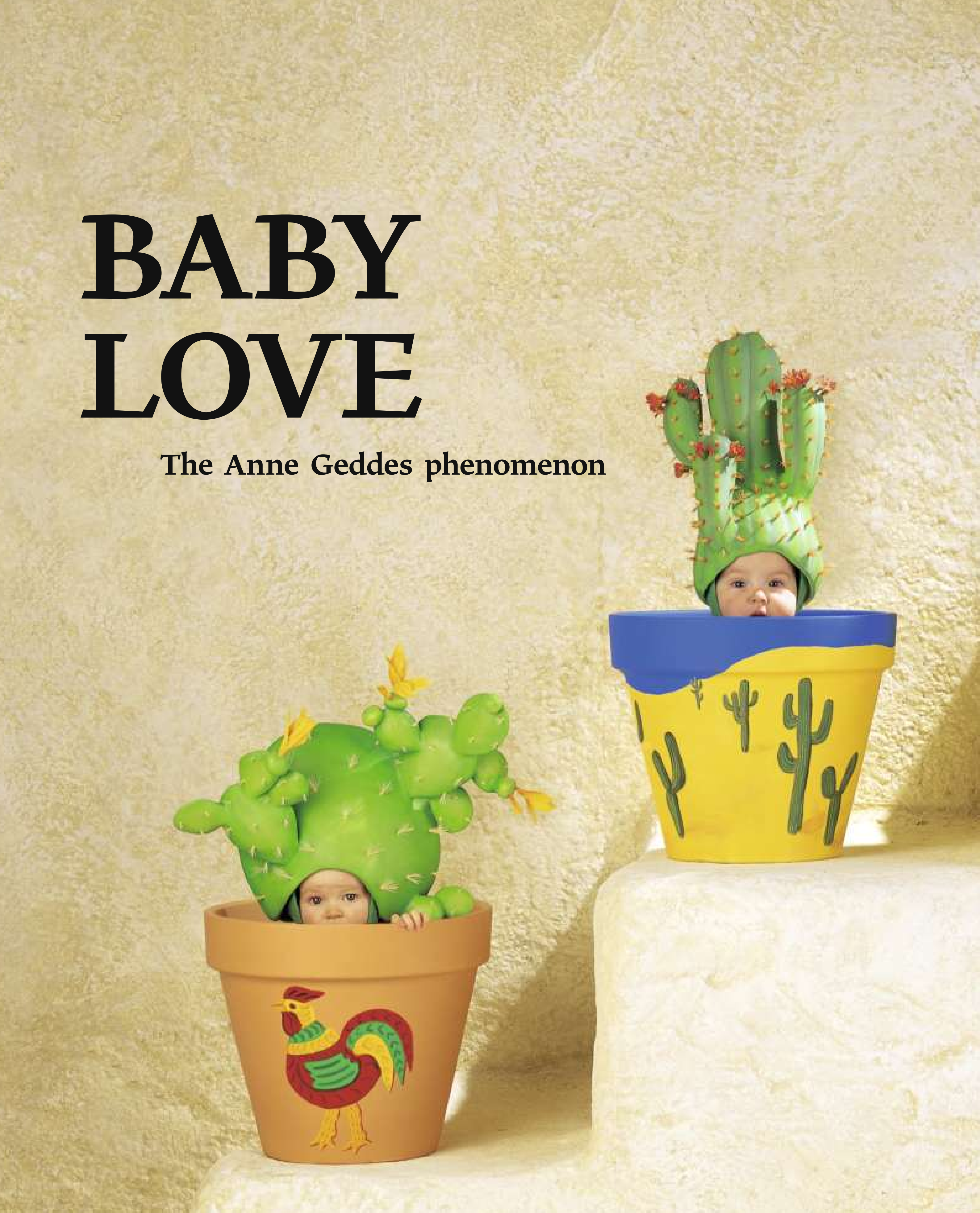
“What more contemporary thought could there be than to seek nothing so much as to move, to grow perhaps, but always to move.”
Philip Jodidio

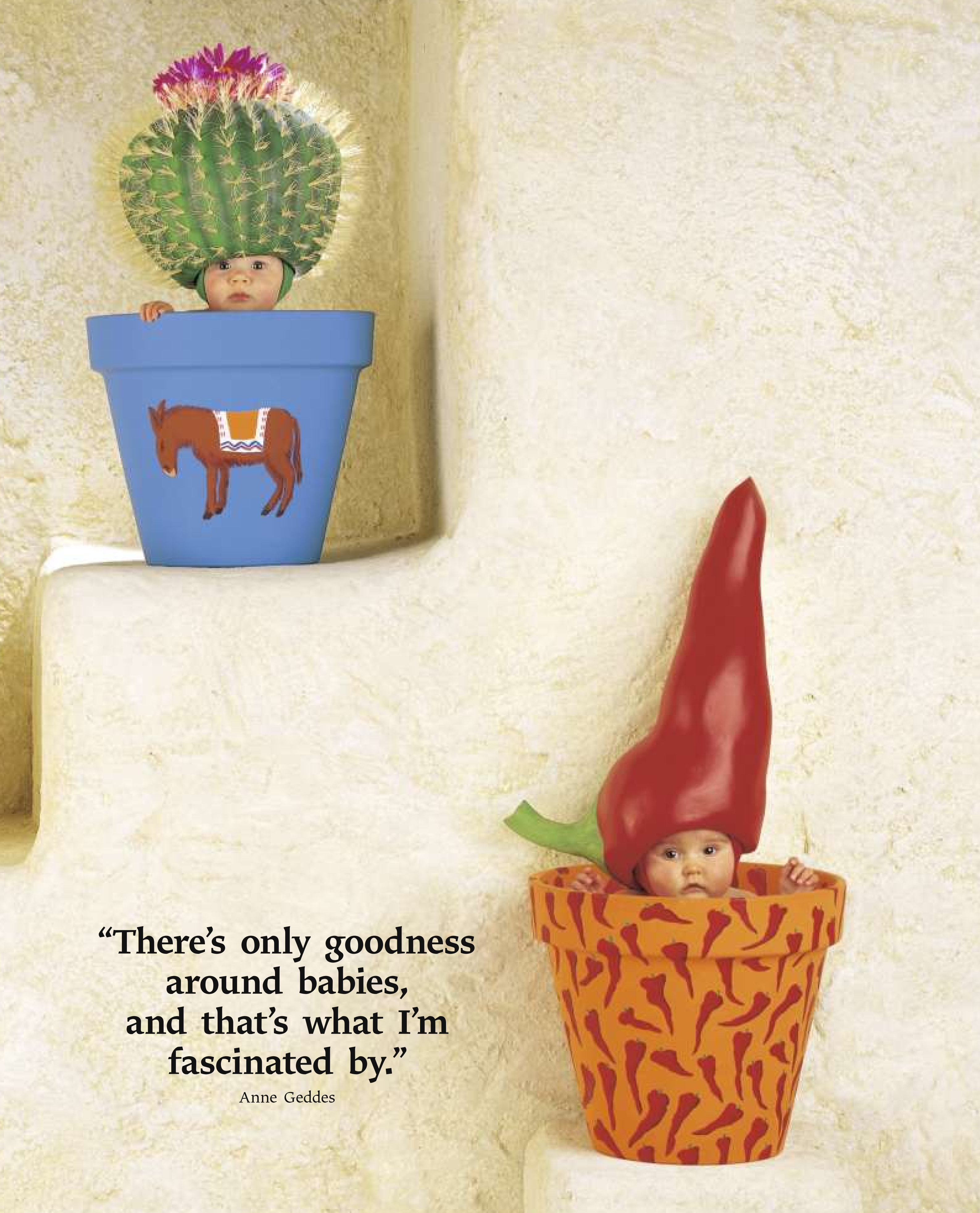
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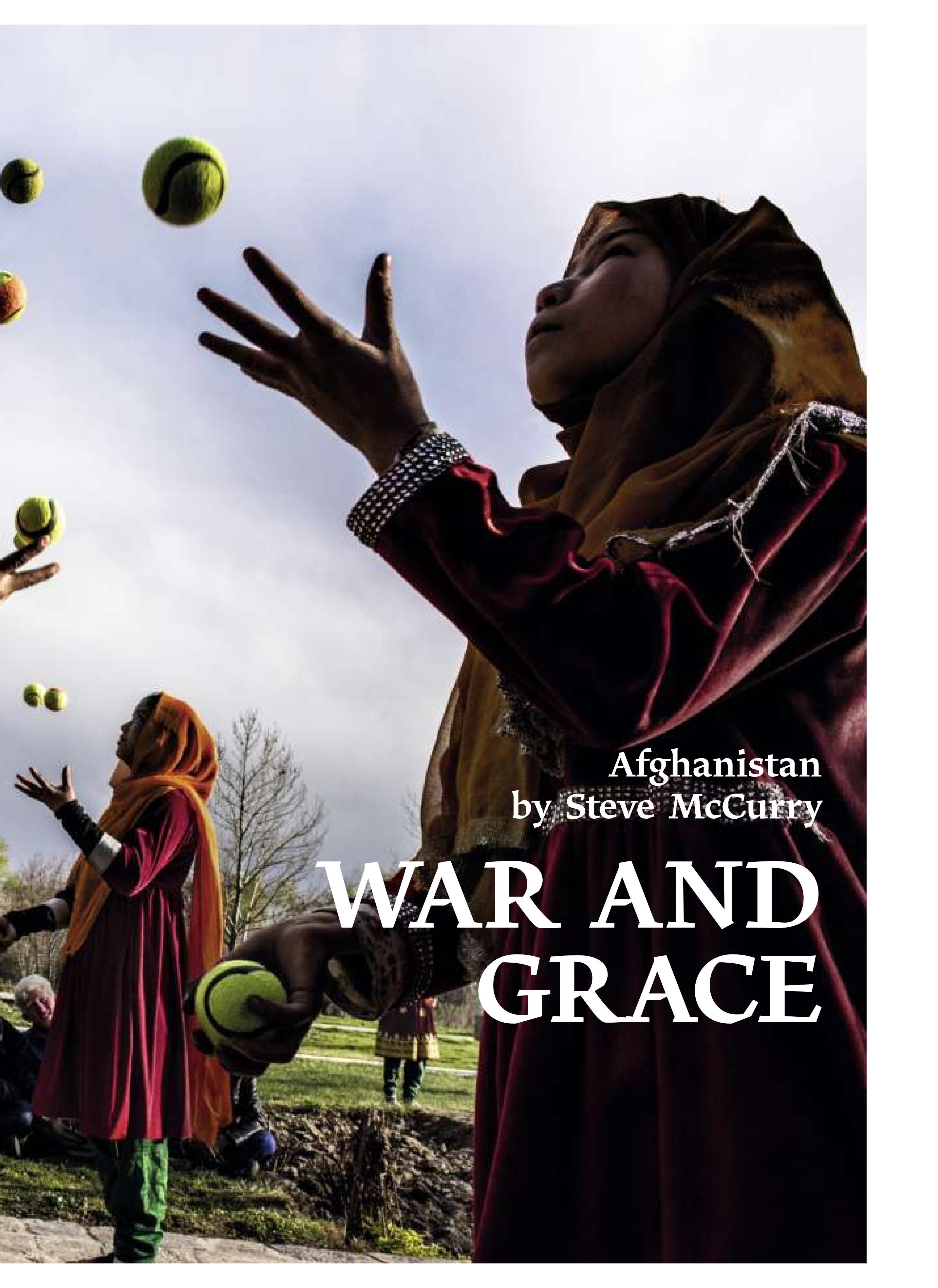
"Geddes has followed her own vision every single step of the way."

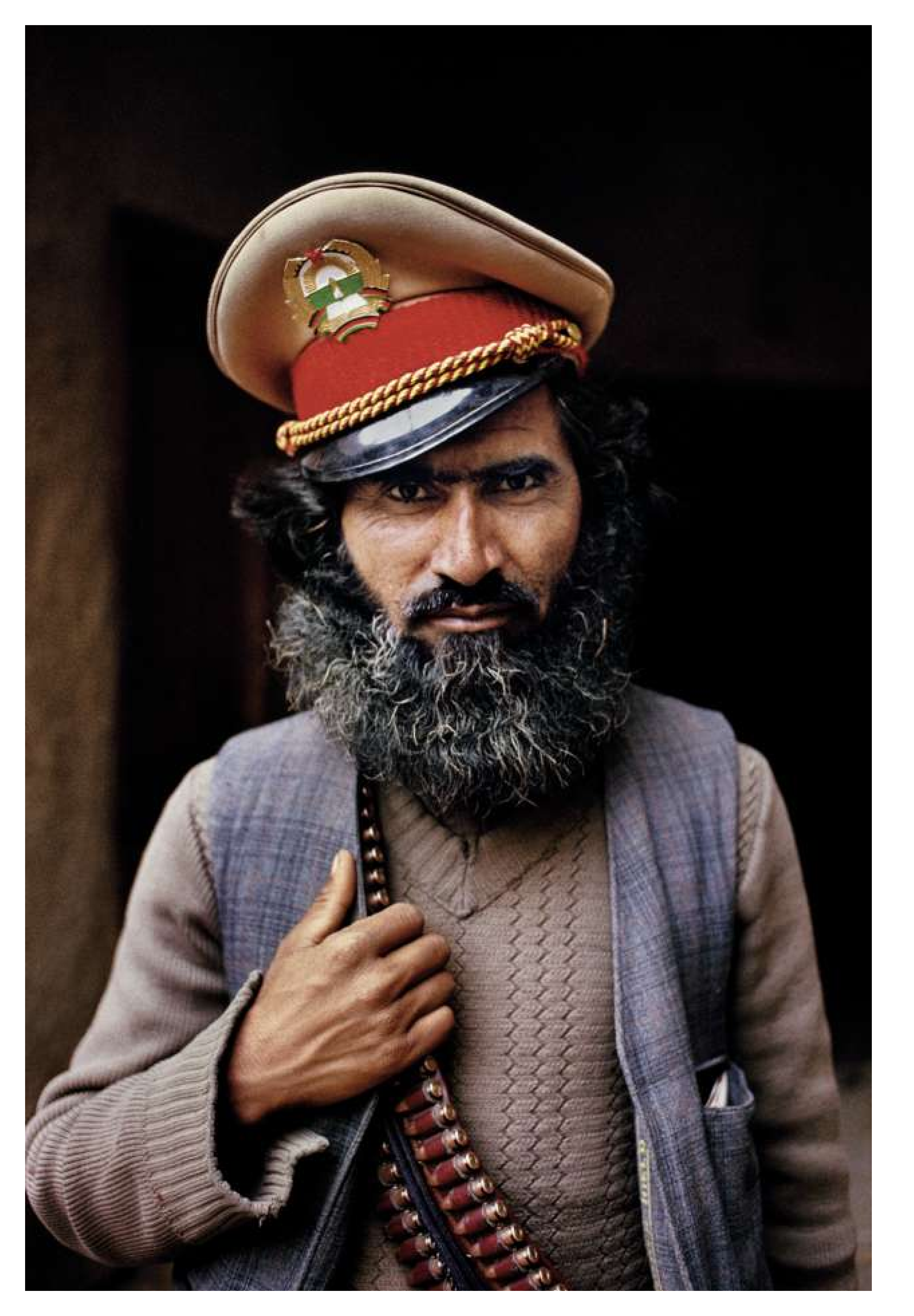
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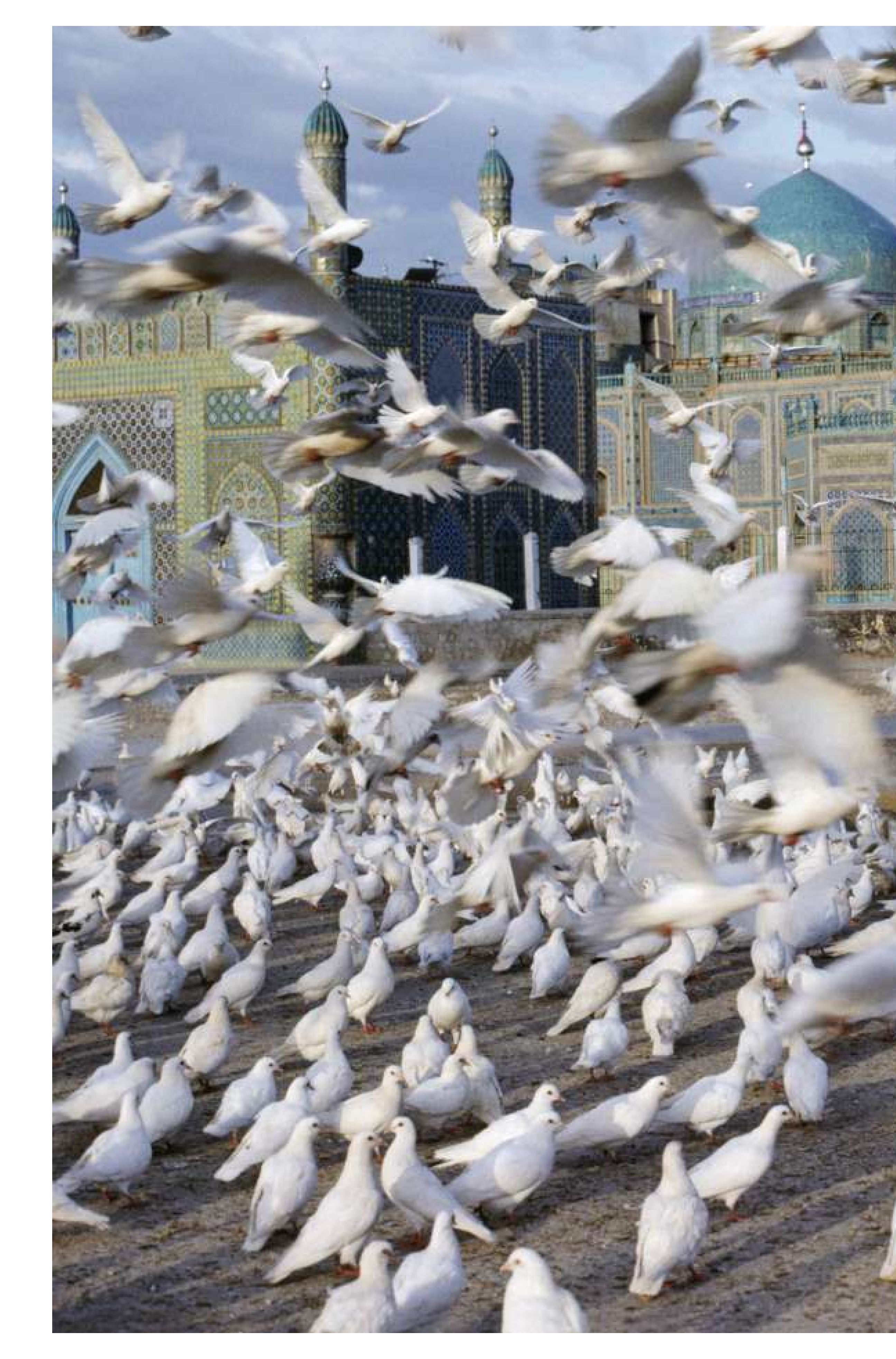
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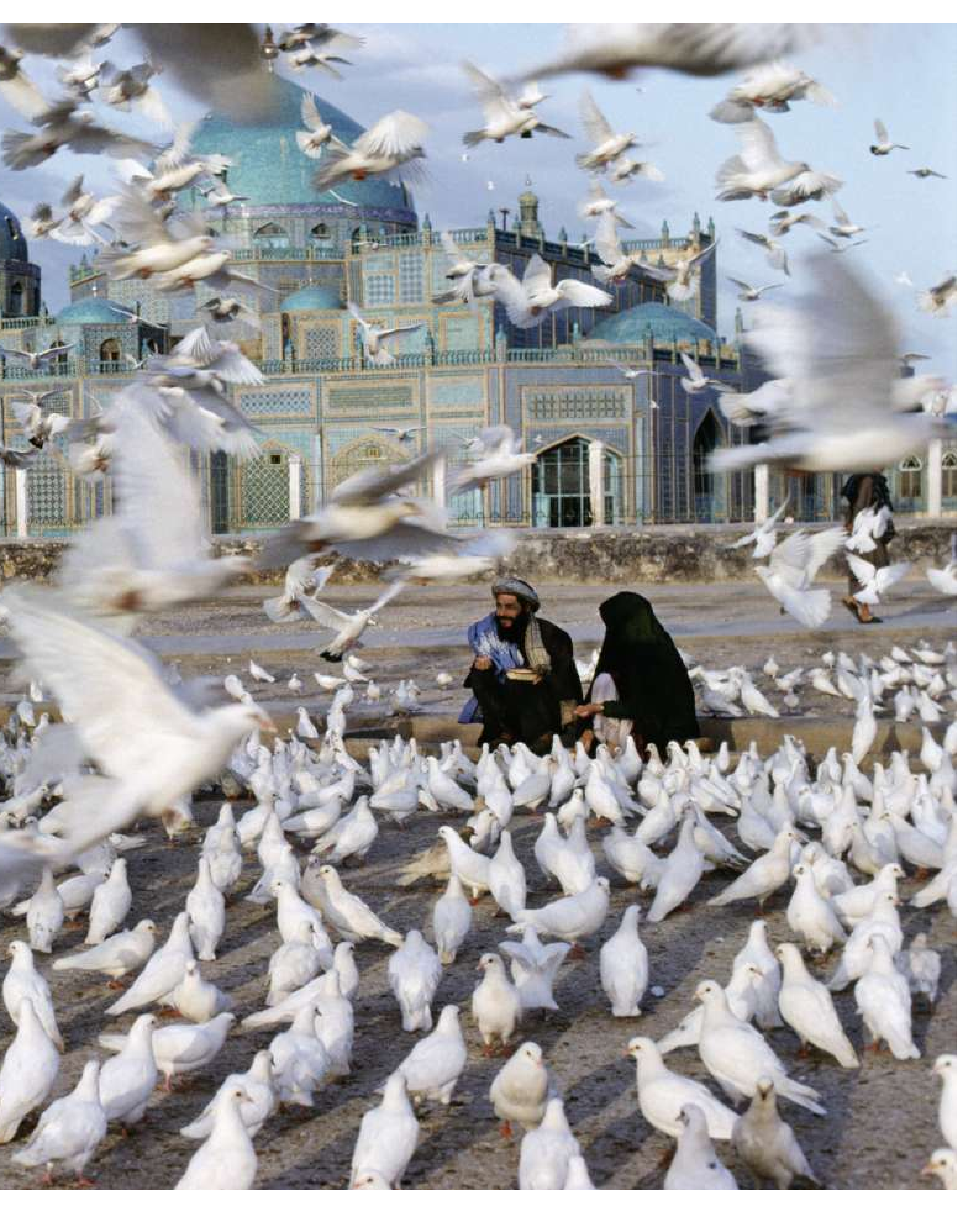
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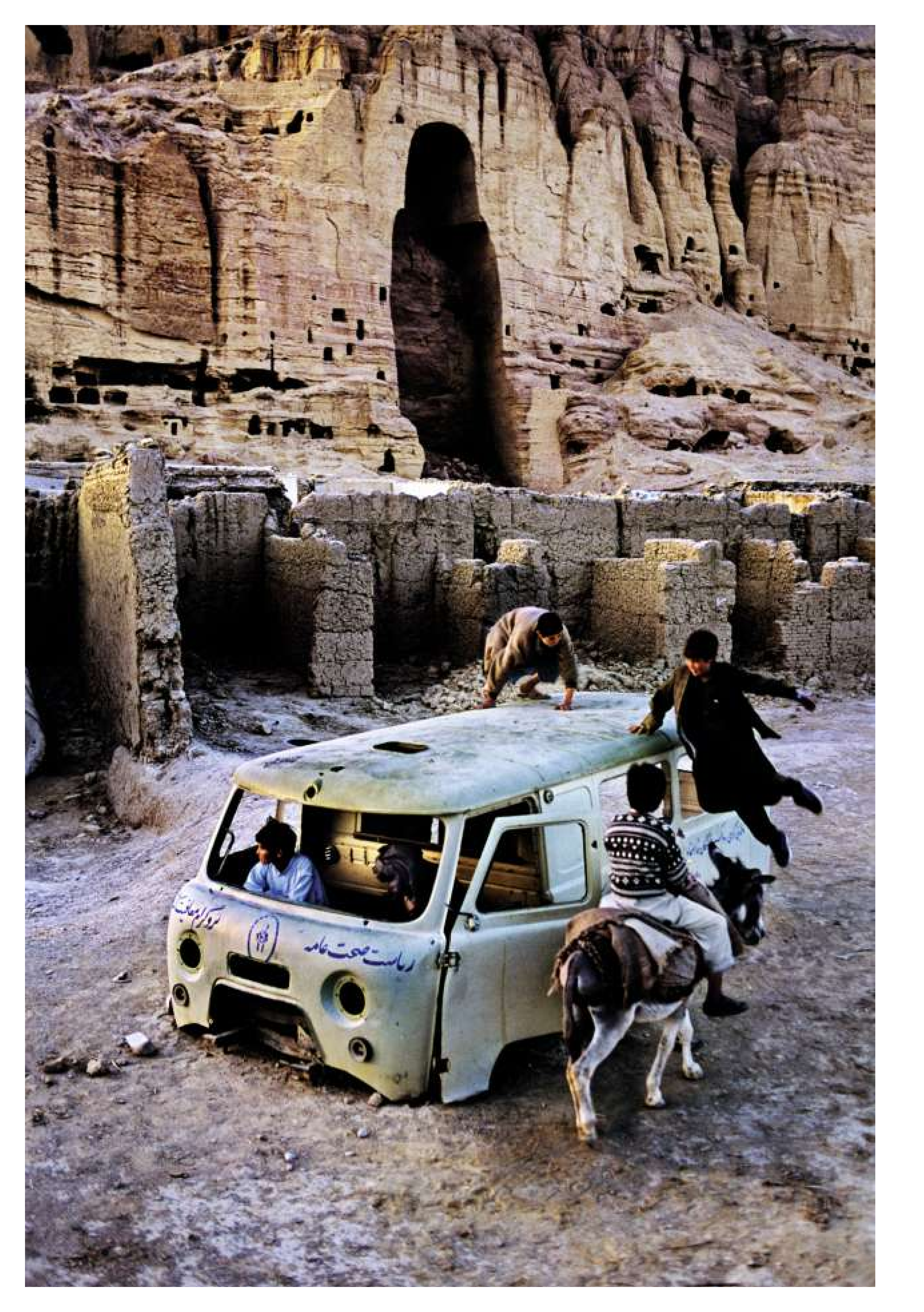




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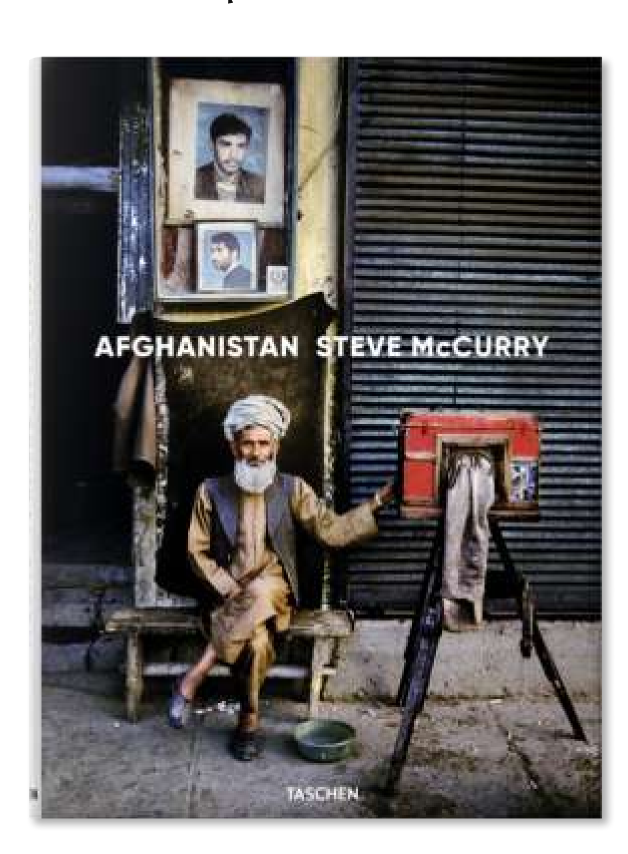
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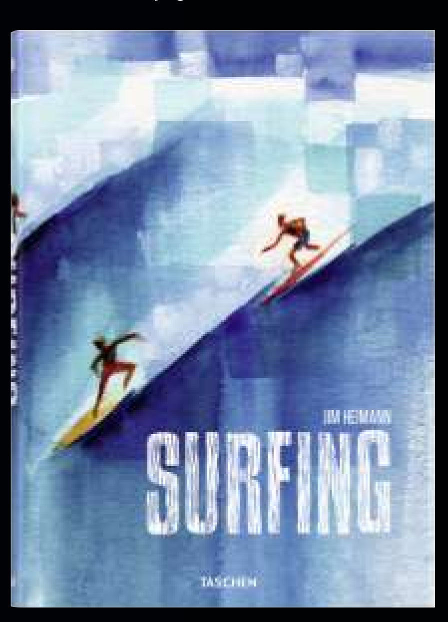
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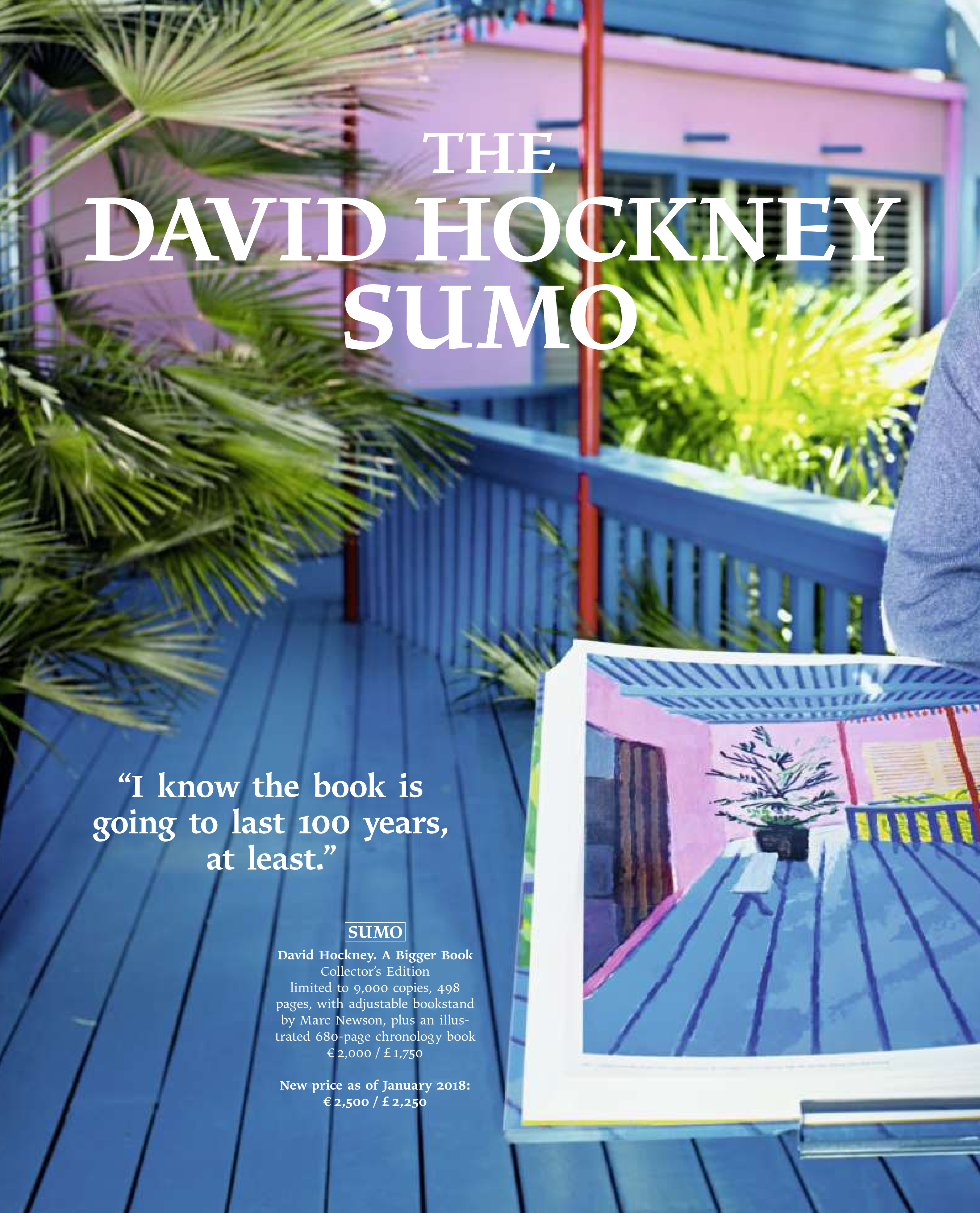

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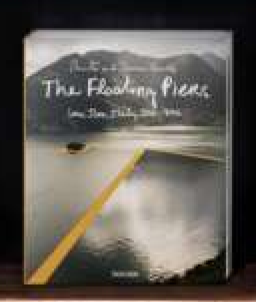
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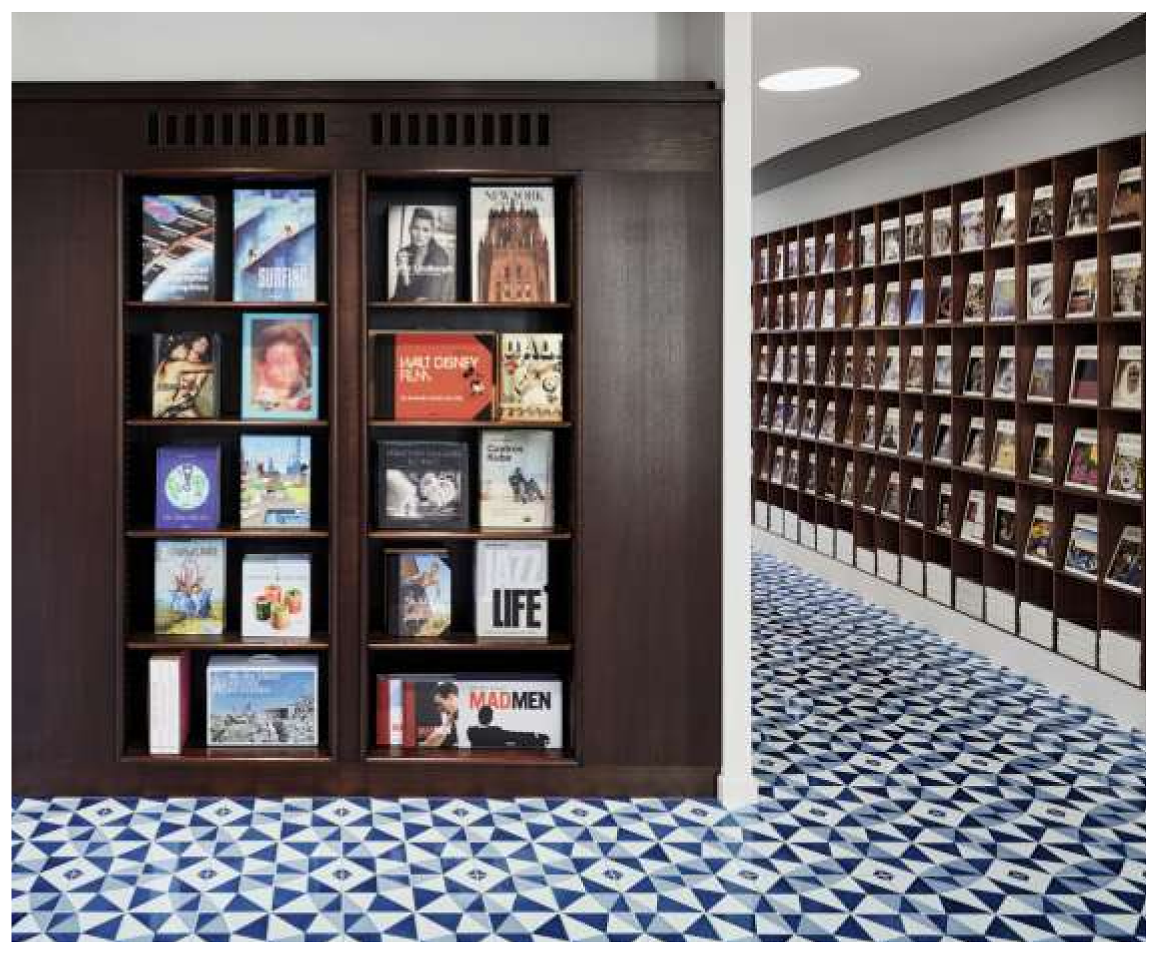
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